

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 4381.

SATURDAY, OCTOBER 14, 1911.

PRICE  
THREEPENCE.  
REGISTERED AS A NEWSPAPER.

## Lectures. UNIVERSITY OF LONDON.

A COURSE OF LECTURES will be delivered on 'The Nature of the Soul' by MRS. HENRI BERGSON, Professor of Philosophy at the Collège de France, at UNIVERSITY COLLEGE, Gower Street, W.C., on OCTOBER 30, 21, 27, and 28, 1911, at 5 p.m. The Lectures will be delivered in French. Admission free, by Ticket obtainable from THE SECRETARY, University College.

P. J. HARTOG, Academic Registrar.

## UNIVERSITY OF LONDON, UNIVERSITY COLLEGE.

### BARLOW LECTURES ON DANTE.

Mr. EDMUND G. GARDNER, M.A., proposes to give a COURSE OF TWELVE PUBLIC LECTURES on 'Contemporary Life and Thought in the Divine Comedy, 1290-1321', on WEDNESDAYS at 3 p.m., beginning on OCTOBER 25. The Lectures will be delivered at UNIVERSITY COLLEGE, and are open to the Public without Fee or Ticket. COURSES OF LECTURES on ITALIAN LANGUAGE AND LITERATURE by Dr. ANTONIO CIPPICCO are also given. Full particulars of the Barlow Dante Lectures, and of Dr. Cippicco's Lectures, will be sent on application to the undersigned.

WALTER W. SETON, M.A., Secretary.  
University of London, University College,  
Gower Street, W.C.

## KING'S COLLEGE. (UNIVERSITY OF LONDON.)

A COURSE OF FOUR PUBLIC LECTURES on the 'Cuneiform Inscriptions in Relation to the Old Testament' will be given by Mr. L. W. KING on MONDAYS, October 16, 20, November 13 and 27, at 3 p.m. Fee for the Course, 12s. WALTER SMITH, Secretary.

## KING'S COLLEGE. (UNIVERSITY OF LONDON.)

A COURSE OF LECTURES on the 'Epistle to the Hebrews' will be given during the MICHAELMAS TERM by Prof. A. NAIRNE on THURSDAYS, 10 a.m., commencing OCTOBER 17. The Lectures will be open to the Public without Fee or Ticket.

WALTER SMITH, Secretary.

## Societies.

### THE ARISTOTELIAN SOCIETY, 22, ALBEMARLE STREET, W.

THE OPENING MEETING OF THE THIRTY-THIRD SESSION will take place on MONDAY, October 30, at 8 o'clock. Hon. BERTRAND RUSSELL will deliver the Presidential Address on 'The Relations of Universals and Particulars'.

H. WILSON CARR, Hon. Secretary.

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The University, Brisbane, August 21, 1911.

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Of the connexion between the essays, which Madame Duclaux does not strain, she says: "A Fénelon is the complement and the reverse of a Pascal," and, following Sainte-Beuve, she adds:—

"Pascal's real antagonist is Buffon.... and without Buffon can we imagine Rousseau, Bernardin de Saint Pierre, Chateaubriand, Lamartine, all that great race of the sons of nature?"

It would be interesting to discuss this thesis, and many another suggestive idea set forth in these pages, if we had the space. Sufficient has been said to indicate the interest of this volume, one of the very few written in English on a French subject during the last few years which are neither superficial nor dull.

Of criticism of the book we have little or none to offer. Here and there, naturally, one critic will differ from another on a matter of opinion—Madame Duclaux being herself a very able critic. For example, we might take some exception to her comparison (from the standpoint of Parnassus) of those two Sulpicians, Fénelon and Renan; or we might answer in the negative her question, "May we not consider Lamartine the French for Shelley?" But such differences of critical opinion only add to the pleasure of perusing the book. As a rule we are thankful when English writers on French subjects leave their French citations untranslated. But Madame Duclaux has so retained the lost gift of translation that her volume would have gained in unity had she put into English all her quotations. To the publishers we would say that a book of this importance ought not to be printed without an index.

*The Correspondence of Jonathan Swift*,  
D.D. Edited by F. Elrington Ball.—  
Vol. II. 1713-17. (Bell & Sons.)

THE second volume of Dr. Ball's edition of Swift's Correspondence confirms in every way the high opinion we formed of the work when reviewing the first volume (*Athenæum*, Dec. 24, 1910, p. 787). It is a model edition. Both the knowledge and the extraordinary industry of the editor are past cavil. Hardly ever has such a beautifully compacted web of varied threads been pranked out with such elaborate skill. Hitherto we have had but a skeleton of Swift's and his friends' correspondence in the collections of Hawkesworth, Scott, and others. Some of the most interesting letters had to be searched for in biographies, for example, of Arbuthnot or Pope, or in much less obvious places. Some had never been printed at all. Dr. Ball is too careless of his credit even to mention when he has the good fortune—well deserved—to be the first publisher of a letter. All he cares about is that every letter that can possibly be found shall appear in his edition, and be printed from the original whenever that can be got at; or from the best transcript when more than one is known (as in the case of the Knightley Chetwode letters, which he prints from better copies than were used by Dr. Birkbeck Hill); or, failing this, from the most careful printed text. The present volume abounds in new, or virtually new, material, derived from the great collection of letters in the British Museum; from Mr. John Murray's series of characteristic letters from the Dean to Archdeacon Walls, or from other private libraries; from the Portland MSS., the Reports of the Historical MSS. Commission, the Irish Record Office, &c. There are more letters to Swift than from him, and these help us to understand his position better, in some ways, than his own writings.

Reading and re-reading both new and old in this large and intimate correspondence, one realizes with increased vividness Swift's salient position in the days of the great crisis which preceded and followed the death of Queen Anne. No biography offers such photographic definition. Does the cumulative evidence of such a body of witnesses alter appreciably previous judgments? The present writer can only speak for himself, but the impression remains with him that Swift was perhaps less ready to sink his fortunes with the fallen Oxford than has hitherto been believed. Every one admires the noble letters in which he offered his sympathy to his disgraced friend, and none doubts his sincerity; but one must not forget that he continued a correspondence of warm friendship with Lady Ormond and her husband, with Bolingbroke, Atterbury, and Lady Masham, and that he was offering his services to Bolingbroke at the very time that he was preparing to join Oxford in retirement. He wrote to both

from his retreat at the rectory of Letcombe Bassett; and though he tells Walls (August 8th, 1714) that he "had earnest invitation from those in power to go up to town and assist them in their new Ministry, which I resolved to excuse," he had written the day before to Bolingbroke: "If your Lordship thinks my service may be of any use in this new world, I will be ready to attend you by the beginning of winter," and invited "your Lordship's commands and instructions." There is no room to question his genuine and deep affection for Oxford, whom he was solicitous to console; but this did not lead him to count his friend's enemies as his also, and he was clearly ready to do his best with advice and that "evil instrument" the press in support of Bolingbroke's Administration. Private friendship was not to be allowed to obstruct public policy, and to "dish the Whigs" was even more necessary than to solace the Earl of Oxford. Moreover, should Bolingbroke and the Tories keep their power, here was the only escape from Irish exile; and though Swift was not the man to think first of himself and secondly of his country, he naturally preferred that the two interests should be combined, and he was undoubtedly a place-hunter in 1712-14. The letters which he received and wrote during his seclusion at Letcombe are among the most interesting, in their political as well as biographical import, in the whole volume. All his friends eagerly besieged the Achilles of the party, sulking in his tent, and not only members of the Scriblerus Club, Pope and Parnell, but the far more formidable Vanessa, actually invaded his hermitage in person. Of that young lady, who followed him to Ireland, we do not in this volume learn anything new.

There is no doubt that when the impeachments began, Swift was in danger, as Erasmus Lewis, indeed, plainly warned him. His letters were intercepted and examined in Dublin, and his two-edged friend Archbishop King played a sorry part in a proceeding which encouraged the Lord Lieutenant in the hope of seeing the Dean of St. Patrick's in gaol. Swift himself joked about being possibly summoned to England "with a vengeance," and it is probable that some of his papers might have been twisted into a compromising shape. But no one can study this correspondence without being convinced that, whatever he may have suspected, Swift had no direct knowledge of Jacobite plots, and never by word or deed supported the cause of the Pretender.

Dr. Ball's annotation of this peculiarly complicated correspondence is worthy of the highest praise. He seems to have missed no point, and his keen insight has led him to various important suggestions—for example, as to Swift's possible part in trying to form a coalition Ministry. The notes are as full as can be desired, and the chief criticism we would offer is that, if anything, the Correspondence is over-annotated. We should have liked to see the "Red House" (p. 264) identified,

and "S.H." (p. 303) might have evoked a reference to Sam. Holt on p. 316, note 5. "Rushpoint" (p. 8) is, we suppose, the present Port Rush. The comma after "inspired" on p. 333 seems to give a wrong sense to the passage. The letter to Walls (pp. 63-4) shows clearly that the words "the old fellow . . . has not your faculty of increasing the Queen's subjects," which Dr. Bernard in his Introduction to Vol. I. took to be a reference to Swift himself and a possible confirmation of a doubtful hypothesis, refer to old Joe Beaumont of Trim. The illustrations of Letcombe and Laracor are interesting.

*The Life of Thomas Love Peacock.* By Carl Van Doren. (Dent & Sons.)

*Thomas Love Peacock.* By A. Martin Freeman. (Martin Secker.)

"BETWEEN the publication of his [Peacock's] first and last poem sixty years had elapsed; but the records of his existence would, if placed in close juxtaposition, hardly fill out ten years."

Thus writes Mr. Freeman. Mr. Van Doren's book is a failure just because he has insisted on expanding those records into a volume of three hundred pages. Of such a work a great part must consist in stating trivial facts and drawing from them inferences which there is no reason to accept, and which would be unimportant if accepted.

"About the time of the publication of 'Palmyra,' the young poet went back to Chertsey to live. His grandfather, Thomas Love, died December 10, 1805, and Mrs. Love, thus left alone, probably desired the companionship of her daughter and grandson. A letter to Hookham, dated two years later, testifies that Peacock soon extended one of his walking tours much farther than he had hitherto gone, in an excursion to Scotland."

Here follows an extract from a rather gushing and quite unimportant letter about the beauties of Scotch scenery, after which the paragraph concludes as follows:—

"Nothing further is known of this Scottish tour, but from it probably dates Peacock's inveterate prejudice against the Scotch."

This is Mr. Van Doren at his worst. At his best he gives a straightforward account of the little that industry can unearth concerning a great, but oddly obscure writer. Industry in quest of facts is, indeed, his highest merit, which only aggravates our surprise and regret at his having concluded his researches without discovering that Old Sarum is not in Cornwall.

Still, he has written a readable book. His knowledge of English is superior to that of the majority of his compatriots; and when he is not trying to be caustic or facetious he is apt to be sensible. We can read and recommend his book, but we cannot class it with that of Mr. Free-



man, which aims higher, and falls only a little short of the mark. This is a promising piece of work. Mr. Freeman can write well, and will write better; at present he is set upon being witty and clever, which is the more to be regretted in that he is both by nature. He has a view of life and letters which, if it be literary and rather superficial, is, at all events, personal. Perceiving the insufficiency of material for a biography, he has attempted an appreciation of Peacock's art. As we set ourselves a similar task so recently as February last, when reviewing Dr. Young's edition of the plays, we feel no call to restate our estimate or pit it against that of this new critic. It need only be said that he realizes, as does Mr. Van Doren, the singularity of Peacock's genius; that, though neither has succeeded in showing precisely why it is unique, the English critic has brought forward some highly illuminating suggestions; and that reduction by a half would be the greatest improvement that either book could undergo.

In the circumstances, our interest tends to centre on the biographical parts of both works. For both are biographical: only Mr. Freeman, who claims attention for judgment rather than for learning, has been at less pains to sift and record the minute evidence that contemporary literature and journalism afford. Fresh evidence, in the shape of letters and memoirs, may, of course, be brought forward; until then these two volumes will be final. So far as external evidence goes, the student is now in possession of all that is known about the author of 'Headlong Hall.'

It is surprising that Mr. Freeman's tact did not rescue him from the temptation into which Mr. Van Doren's industry led him inevitably—the temptation of finding in Peacock's mature work definable traces of childish memories and impressions. Still more surprising is it that, when both have quoted much that is worthless, neither should have printed the one significant document amongst the surviving fragments of his boyhood. This is a letter in verse to his mother, which not only gives promise of the songs that, above all else, have made their author famous, but is also worth quoting for its peculiar charm and fancy. Unless we mistake, it has only once been printed, and is hardly known to the literary public. Here are some extracts:—

Dear Mother,  
I attempt to write you a letter  
In verse, tho' in prose I could do it much better;  
The Muse, this cold weather, sleeps up at  
Parnassus,  
And leaves us poor poets as stupid as asses.

All the boys at our school are well, tho' yet many  
Are suffered, at home, to suck eggs with their  
granny.

But now I must banish all fun and all folly,  
So doleful's the news I am going to tell ye:  
Poor Wade, my schoolfellow, lies low in the gravel,  
One month ere fifteen put an end to his travel;  
Harmless and mild, and remark'd for good nature;  
The cause of his death was his overgrown stature:  
His epitaph I wrote, as inserted below.

That epitaph is better known, but deserves to be better still:—

Here lies interred, in silent shade,  
The frail remains of Hamlet Wade;  
A youth more promising ne'er took breath;  
But ere fifteen laid cold in death!  
Ye young, ye old, and ye of middle age,  
Act well your part, for quit the stage  
Of mortal life, one day you must,  
And, like him, crumble into dust.

Surely the boy of nine years old who wrote this was destined to be something better than a minor poet. And did not the delightful mother who encouraged him to express himself deserve something better for her son? Indeed, he must have been an enchanting child, with his long, flaxen curls, bright colouring, and fine, intelligent head. One fancies him a happy creature, making light work of his Greek and Latin grammar at Mr. Wicks's school on Englefield Green, at home spoilt and educated, in the best and most literal sense of the word, by his pretty mother and his gallant old grandfather. No wonder Queen Charlotte, driving in Windsor Park, stopped her carriage and got down to kiss the winsome little boy.

From Peacock's youth and early writings (he was born in 1785 and published 'Palmyra' in 1806) we can gather some idea of his character. The obvious thing about him is his cleverness. The question is, What will he make of it? He tries business for a short time; the sea for an even shorter; and then he settles down in the country to a life of study and composition: he will be a man of letters. His poems are what we should expect a clever lad to write. Had they been written at the end of the nineteenth century, doubtless they would have been as fashionably decadent as, written at the beginning, they are fashionably pompous and rhetorical. It was clear from the first that Peacock would not be a poet; he lacked the essential quality—the power of feeling deeply. Before he was twenty it must have been clear that he possessed a remarkable head and an ordinary heart. He had wits enough for anything, and sufficient feeling and imagination to write a good song; but for the present his intellect served chiefly to save him from sentimentality and the grosser kinds of rhetoric. It gained him a friend too, and that friend was Shelley.

To think of Peacock's youth is to think of his relation with Shelley. He seems to have given more than he received: his nature was not receptive. He made the poet read Greek, and persuaded him that he was not infected with elephantiasis by quoting Lucretius "to the effect that the disease was known to exist on the banks of the Nile, *neque praterea usquam*." These words were "the greatest comfort to Shelley." The two young men did a vast amount of walking, arguing, and miscellaneous reading together, in which Peacock, partly from conviction and partly from affectation, seems to have been pretty consistent in performing the office of a wet blanket. Testing his intellect on other people's enthusiasms,

falling sedately and whimsically in love with various ladies, amongst them his future wife, but keeping such feelings as he had for the most part to himself, Peacock slipped through all the critical stages of youth till in 1816 he published 'Headlong Hall.' Brains will not make a poet, but they made a superb satirist.

There is nothing to puzzle us in Peacock's accepting a post under the East India Company. An unusually strong inclination towards Miss Jane Gryffydd, his "milk-white Snowdonian Antelope" as Shelley calls her, whom he had not seen for more than eight years, and to whom he became engaged without further inspection, may possibly have counted for something in his decision. But the obvious explanation is that a man who lives by the head needs regular employment, and only he who lives by the emotions has anything to lose by it. Peacock's feelings were not so fine that routine could blunt them, nor so deep that an expression of them could give a satisfactory purpose to life. He entered the Company's service at the age of four-and-thirty; he found in it congenial friends, congenial employment, and a salary that enabled him to indulge his rather luxurious tastes. He kept chambers in London, a house on the Thames, a good cellar we may be sure, and a wife. Of this period of his life we know little beyond the fact that he was an able and industrious official. Probably, we shall not be far wrong in supposing him to have been much like other officials, only more intelligent, more witty, more sceptical, more learned, and more "cranky": also he kept stored somewhere at the back of his mind a spark of that mysterious thing called genius. At any rate, his recorded opinion, "There has never been anything perfect under the sun except the compositions of Mozart," smacks strongly of classical concerts and the Treasury.

Though during this period he wrote his most entertaining, and perhaps his most brilliant, novel, 'Crotchet Castle,' the years were heavy with misfortune. His mother, the human being for whom he seems to have cared most deeply, died in 1833; before that date his wife had become a hopeless invalid. Three of his four children were dead before he retired from affairs. Already he had outlived many of his companions. Sorrow does not seem to have embittered, but neither did it sweeten greatly, his temper. His reticence stiffened, so did his prejudices. Only emotion enables a man to make something noble and lovely of pain; but intellect teaches him to bear it like a gentleman.

It is easy to draw a pleasant picture of Peacock's old age; deeply considered, however, it is profoundly sad. He had stood for many great causes, but for none had he stood greatly. Good-nature and benevolence had done duty for love and pity. He had been more intimate with books than with men. And so, at the end, he found himself alone. His tragedy

is not that he was lonely, but that he preferred to be so. He retired with a handsome pension to a sheltered life at Halliford. The jolly old pagan, the scholar, and the caustic satirist were still alive in him. He wrote 'Gryll Grange.' He packed poor Robert Buchanan out of the house for smoking in it. He terrified a meek curate, who came to persuade him to leave his burning home, by shouting at him, "By the immortal gods I will not move." He carried on a desultory correspondence with Lord Broughton, full of literary humour and literary sentiment. He practised small benevolences and small tyrannies, liked to see smiling faces about him, and declined to believe seriously in the unhappiness of others. He was a thoroughly good-natured, selfish old man.

In old age he had to pay the penalty that awaits those who live by the head and not by the heart. He had kind acquaintances, but he had no real friends. He had nothing to look back upon but a series of more or less amusing events and a tale of successful achievements—no high enterprises, no splendid failures, no passionate affections. Before him lay nothing but his books, his dinner, and a literary reputation. Capable biographers can make pretty pictures of the white-haired scholar surrounded by his favourite authors. They can turn his petulant limitations and querulous prejudices into exquisite foibles, his despotisms into quaint impetuosity, his insensibility to human want and misery into mellow wisdom. But we cannot forget that the last years of those who have never passionately pursued impossible ideals or loved imperfect human beings are probably more attractive to the biographers who record than to the men and women who have to endure them.

#### NEW NOVELS.

*Adrian Savage.* By Lucas Malet. (Hutchinson & Co.)

IN this her latest work Lucas Malet displays undiminished all those characteristics which her readers cannot fail to associate with her name. It has by no means the brilliant finish of 'Sir Richard Calmady,' nor does it contain any figure so full of charm as Dominic Iglesias in 'The Far Horizon,' but it exhibits to the full her wonted vigour of style, her grimness in tragedy and, in such peaceful or joyful scenes as she vouchsafes us, her rather too strenuously sustained exultations. Humour—we are told that this is a "merrily nose-pulling ingredient" in a person's composition—sometimes nods; and then we may observe lapses into something not far from vulgarity, and other lapses into bathos, as when the young and hearty hero of the book, upon perceiving an unfavourable change in his lady's demeanour towards him, hastens out of her house for fear he should faint. The said lady is the least satisfactory, the least

living, of all the characters in the book, notwithstanding that "the unrestful wind which blows from out the future—the fateful wind of Modernity"—is forever playing upon her face. This is a pity, and for a reason closely connected with one of Lucas Malet's most signal merits as an artist—the care, that is to say, and the insight with which she indicates the effect of different people upon one another. Here the very accuracy of her imagination has balked her, and Adrian—in all other company a fairly credible person—turns into a sort of simpering barber's block under the influence of Gabrielle's presence. Not that by this comparison we would suggest that he is by any means silent: after the fashion of all the rest of the world within these pages, he discourses in tremendous monologues, which it must have been extremely difficult—amusing and even witty though they are—for the patient listener adequately to respond to.

The strength of the book is in the delineation of Joanna Smyrthwaite; and it is almost solely through his relations with her that we come to believe in Adrian. A distant connexion of his, she finds herself compelled to act with him as co-executor to her father's will. She is one of those lonely women—unattractive, self-tormenting, and potentially passionate—who afford the present-day novelist some of his most frequent—and, let it also be admitted, his easiest—triumphs in the way of tragically grotesque characterization. She falls overmasteringly in love with Adrian, and deludes herself with the belief that he returns her love, a delusion for which neither she nor he can exactly be held responsible. Her inner mind is revealed to us through her diary; and the mingling therein of disastrous folly with dignity of mind and proud honesty, of morbid introspection with shrewdness and unmeasured strength of purpose, is wrought out in a way that compels one to a real admiration, though, like the rest of the book, it contains *longueurs* immense. The manner of her enlightenment is singular, and very powerfully imagined; it may well startle a careless reader, but those who have attentively followed the author's development of Joanna will hardly be incredulous.

The scene is laid partly in Paris, where Adrian lives, and partly in Stourmouth, the Smyrthwaites' home, a South Coast watering-place in England. Beside Adrian himself, only one link—slight, but just necessary for the unravelling of the plot—connects the two groups of characters. Paris is conventionally Parisian—all genius, wit, generosity, and corruption; while England also is the England of a convention—all snobbishness, money-making, hypocrisy and dullness. Nothing is made of Gabrielle's inclination towards feminism, beyond a visit on her part to a great artist of scandalous reputation, at a moment when his mind is breaking down, and the expression on the author's of her adherence to the good old ways.

*Victor Olnee's Discipline.* By Hamlin Garland. (Harper Brothers.)

MR. HAMLIN GARLAND'S latest novel suggests some interesting reflections upon the use of the supernatural in fiction. The witches in 'Macbeth,' the fairies in 'A Midsummer Night's Dream,' jar upon nobody's sense of fitness; even the voice that calls across England to Jane Eyre does not invalidate the reality of the story; but Mr. Garland's voices and apparitions do invalidate his. Why is this? Not, certainly, because he is an incapable writer, since some of his short stories are excellently done; not because the phenomena that he describes are beyond the range of human credibility, since similar phenomena are recorded of men and women who have each their little group of followers. The miracles, however, that surround Victor Olnee persist in remaining factitious; nor will any author be convincing who in a tale of commonplace contemporary life introduces into his very machinery a sequence of occurrences beyond the general experience or belief of his public. If ever people at large come to believe in voices from beyond the grave, as they now believe in wireless telegraphy, such voices and the concurrent apparitions will become part of the novelist's stock-in-trade. But in 1911 the introduction of such counters into the game of realistic story-telling merely spoils it.

*The Common Law.* By Robert W. Chambers. (Appleton & Co.)

MR. CHAMBERS has written a story which might conceivably win the sort of vogue in America—in England, too, it may be—that 'Trilby' had in this country. The story is illustrated—very plentifully—by Mr. Charles Dana Gibson. Here and there, indeed, it almost suggests that it may have been written for these illustrations. It seems to us to mark a sensible decline from the standard of workmanship shown in some of Mr. Chambers's earlier tales. It certainly lacks the wholesome high spirits which went far towards compensating for obvious blemishes in Du Maurier's famous story. Mr. Chambers's book is concerned principally with the affairs of artists and their models in New York. It is a clever piece of work in parts, and in parts it is over long drawn out and a little wearisome. To the present reviewer the opening chapter—a description of a modest girl's first experience in posing as an artist's model—seems painfully unpleasant.

*Love like the Sea.* By J. E. Patterson. (Heinemann.)

THERE is every indication that Mr. Patterson, in setting himself the task of writing this history of the lives of three people—two women and a man—in a



little Devonshire seaport, had it in his mind to compose an epic of life and love, with the sea, both allegorically and actually, as a background. The very title suggests that the story had been planned on a large scale. The result, however, is disappointing. "The pathos of it alone saved it from being squalid," says the author in reference to a certain incident in the book, and the remark might with justice be applied to the whole story. The frequent drinking-bouts and repentances of the hero's wife become sordid by repetition, while Mary, the third member of the trio, is, as portrayed in these pages, only the vague and shadowy semblance of a woman. Nor is Mr. Patterson's style altogether successful when he essays the grand manner. He is too apt to employ grandiloquent and far-fetched phrases which have a contrary effect to that desired. Whenever the scene shifts to the open sea, however, the author is in his right element, as is shown by the immediate improvement both of his subject-matter and his style.

#### RECENT VERSE.

MR. G. K. CHESTERTON'S versatility springs from impulse. That he does attain to a marked degree of distinction in his literary skirmishes—pace his too facile turn for paradox—is proof presumptive that, did he but regard them in the light of pitched battles, necessitating watchfulness, careful disposition, and scrupulous forethought, his standard of success would be very high indeed. As it is, whether it be in novel, essay, or poem, Mr. Chesterton, while we give him full credit for brilliance and originality, suggests one seeking to emulate the example of those great ones of old who are said to have refrained from blotting a single line. That is the impression conveyed by *The Ballad of the White Horse* (Methuen)—an impression of hurry, of a ruggedness not always attributable to design, of an easy satisfaction with sounding phrases without inquiring too exactly into their meaning. Yet there are fine passages and haunting lines which if flung at the reader less aggressively, and welded into a more coherent whole, would give the volume a poetical significance far above that which it actually possesses. We quote a specimen:—

And in the last eclipse the sea  
Shall stand up like a tower  
Above all moons made dark and riven,  
Hold up its foaming head in heaven,  
And laugh, knowing its hour.

And the high ones in the happy town  
Propped of the planets seven,  
Shall know a new light in the mind,  
A noise about them and behind,  
Shall hear an awful voice, and find  
Foam in the courts of heaven.

The Chestertonian conception of the Dickens ideal is aptly summed up in the verse which tells of

Tales that tumble and tales that trick,  
Yet end not all in scorn—  
Of kings and clowns in a merry plight,  
And the clock gone wrong and the world gone right,  
That the mummings sing upon Christmas night  
And Christmas Day in the morning;

while there are lines here and there, such as

Yet by God's death the stars shall stand  
And the small apples grow,

which recall, in refreshing fashion, the Chesterton of the period of 'The Napoleon

of Notting Hill.' Power, vivid phrasing, and a true sense of the mystical (together with a capacity for conveying the same) are not lacking. Mr. Chesterton, too, possesses a vein of imagery which is all his own, and that is no mean asset. Thus he writes of

An island like a little book  
Full of a hundred tales,  
Like the gilt page the good monks pen  
That is all smaller than a wren,  
Yet hath high towers, meteors, and men  
And suns and spouting whales.

With his actual treatment of the story of King Alfred we are not greatly concerned. It is a tale meet for poetry, and any questions as to the authenticity of such traditions as those of the cakes, or the King's visit to the Danish camp, are from the poetical point of view not worth discussing. What matters is that these, being singled out for poetical enterprise, should receive adequate handling. We are not sure that Mr. Chesterton has realized his opportunity (the pains-taking Virgilian method, after all, has much in its favour). He has produced a fine poem which, with less of impulse and more of artistry, might have been a memorable one.

Katharine Tynan's *New Poems* (Sidgwick & Jackson) have all the characteristics long since familiar and dear to her many admirers—the softly flowing, changeable music, the delicately tinted pictures, the felicities of single words or phrases, and the tender, graceful religious feeling. Poetry of this kind, authentic though it be and full of charm, has, however, always its perils, and it can hardly be said that throughout the volume before us it has wholly escaped them. The gentleness of tone often covers a want of discipline—evinced now in careless craftsmanship, and now in languor of imagination. Most of the longer poems would be twice as good as they are if they had been pulled together, compressed—notably 'The Little Brethren,' where the first ten stanzas or so are delightful, and then the rest sinks into a mere pretty diffusion of words amid which the beautiful idea governing the whole is more or less lost. Another instance of the same fault in a somewhat different form may be seen in the poem called 'Holy Communion'—in conception the most deeply imaginative of all and truly happy too in most of the working-out. It ends, however, with this stanza:—

No longer now the soul's in prison,  
Nor tethered by her useless wings,  
Slips bonds; follows her Lord arisen,  
And ere she falls by heaven's gate sings.

In general it may be said that the workmanship, steady and finished at the beginning of a poem, falls off towards the end and shows an insufficient sense of the value—especially in a short lyric—of the last stanza or last line. To take one other instance: this is an ending (the italics are ours):—

Oh heavenly Name!  
That holds in its completeness  
All lovely things and sweetness—  
*The Holy Spirit's thought for the Son,—God's Lamb!*

We feel convicted of some ungraciousness; for after all there is much in these verses that is really lovely. Among the lighter poems, we would turn to 'The Making of Birds,' a piece of joyful audacity—to 'Cowslips,' children gathering "the keys of heaven"—and to 'Alleluia,' the cuckoo's lay for Easter, as the best. 'The Train that goes to Ireland,' besides the pathos of homesickness, has a touch or two of that humorousness which springs only from *chose vue*:—

The people do be in the train they never know their luck.  
The half of them is yawnin' or dozin' wid a book:  
Them that 'll be in Ireland before the night is come.

By their gravity and dignity the verses entitled 'The Mother' seem to claim a place apart; and, since they afford the strongest example of Katharine Tynan's art as displayed in this collection, we quote them in full:—

I am the pillars of the house;  
The keystone of the arch am I.  
Take me away, and roof and wall  
Would fall to ruin utterly.

I am the fire upon the hearth,  
I am the light of the good sun.  
I am the heat that warms the earth,  
Which else were colder than a stone.

At me the children warm their hands;  
I am their light of love alive.  
Without me cold the hearthstone stands,  
Nor could the precious children thrive.

I am the twist that holds together  
The children in its sacred ring,  
Their knot of love, from whose close tether  
No lost child goes a-wandering.

I am the house from floor to roof.  
I deck the walls, the board I spread;  
I spin the curtains, warp and woof,  
And shake the down to be their bed.

I am their wall against all danger,  
Their door against the wind and snow.  
Thou Whom a woman laid in manger,  
Take me not till the children grow!

To the majority of modern readers the name of Lady John Scott will convey little or nothing, yet to her is attributable the world-familiar melody of 'Annie Laurie' as well as the version of the words of the song current nowadays. Much other verse she wrote, which is now collected for the first time in *Songs and Verses* (Edinburgh, Douglas). Without aspiring to poetical heights, it is direct and sincere, showing in particular a keen feeling for the atmosphere of the Lowland country-side, a feeling which finds frequent expression in lines like the following:—

I see the glittering hills, an' the snawy braes again,  
I feel the blinding snowdrift come shrieking up the glen,  
I see the line of dark fir-wood, out over the edge once mair,  
An' the yellow bent, an' the heather tops, where the wind  
Has blown it bare.  
O glorious sights! O blissful sounds! I've been ower lang  
awa,  
It gars my very heart dance to be back amang ye a'.

Lady John Scott was a favourable example of what may be termed the School of Early Victorian *littératrices*—superior on the whole to the Hon. Mrs. Norton, something below the best of Lady Nairne. Her verse can still be read with real pleasure, but the most agreeable portion of the little volume before us is undoubtedly the 'Biographical Sketch' contributed by her grand-niece. This, though described as "slight," runs to no fewer than 102 pages not one of which would we have missed. Many letters are quoted, the most amusing being those from Charles Kirkpatrick Sharpe, the eminent antiquary, while Lady John's own epistles are not lacking in verve. The following estimate of her great kinsman's house at Abbotsford, is worth preserving:—

"What a vile place it is! A gingerbread house half buried in a swampy hole."

To this Sharpe replies:—

"I never saw Abbotsford, but I have often heard that it is exactly as you describe. Poor Sir Walter knew nothing of architecture, painting, or music and you will wonder at my impudence, dear madam, when I tell you, that in many points he appeared to me an ill judge of literary composition."

To swell the ranks of well-known novelists who have deemed it meet, during the last few years, to "drop into poetry" comes Miss Dolf Wyllarde with a volume of *Verses* (Stanley Paul), heralded by a brief Preface of commendable modesty. Though it cannot be said that Miss Wyllarde achieves any of the loftier poetical summits, she possesses, notwithstanding, a pretty lyrical touch, and her little book is one to

be read with pleasure by such as appreciate sound craftsmanship wedded to a delicacy of fancy beyond the ordinary. Certain semi-political poems—"For the Nation," for example, and "The Shipmasters"—recall something of the militant moods of Tennyson and Kipling respectively. Miss Wylarde's special gift is to be found in a power of visualizing the simplest vignettes of Nature, as in the following :—

The thin blue smoke of the rubbish burning  
Rises straight in a flawless air :  
Down in the hollow the leaves are turning—  
Morning and evening the mists are there.  
Autumn, O Autumn ! you promise slaughter—  
My heart beats quicker, but not with love ;  
While from the copse where once I sought her  
Comes the call of a mateless dove.

Much of the verse, though displaying undeniable taste and skill, does not, in other respects, stand out markedly from the mass of current poetry, but there remains enough of the writer's personality to give distinction to the volume.

An ingenious critic might perhaps divide Mr. John Freeman's *Fifty Poems* (Herbert & Daniel) into two groups—on the one side the real poems, and on the other the exercises. Obviously Mr. Freeman continues to be interested in experiments—metric, syntactic, and what may be called musical ; wherefore he sometimes utters very intricately ordered syllables without saying much by them. There is hardly a poem without some two or three jewels of strange words or suddenly happy phrase ; and the reader is kept alert to observe also how boldly the lines end in the midst of a sentence or on some undistinguished part of speech—running on to the next in cheerful defiance of any one who should therefore call them cunningly divided prose.

We cannot think all the experiments successful. For instance, in the following :

So sure and fine, she breaks with song  
The stiffness sealing everything :  
She nurses in her bosom the long  
Promise of Spring.

We should deem the rather violent wrenching of the rhythm justifiable if it had to correspond to some violence or strangeness of thought, but it appears suspect of affectation as the expression of such a simple notion as we have here. There is another poem, called "The Weaver of Magic," the rhythm of which, after taking some pains, we succeeded in making out, and then found not unbeautiful ; but we consider that the general sense of the thing is not great or original enough to warrant requiring so much trouble of any one. With an ear delicately cultivated to hear, in the arrangement of beats, beauty that others may fail to seize, Mr. Freeman has somewhat neglected to guard against the more ordinary cacophonies : we give one example of what we have noticed, here and there, of this kind :—

Was it Love's Ghost's last call ?

But if not successful always, Mr. Freeman often is so. He is happy in the way he discards rhyming ; and he is happy also in the way he repeats a rhyme "You that Were"—in other ways, too, one of the things in the book longest to be dwelt on—exemplifies both these devices :—

You that were  
Half my life are life was mine ;  
You that on my shape the sign  
Set of yours ;  
You that my young lips did kiss  
When your kiss summed up my bliss....  
Ah, once more  
You to kiss were all my bliss !

With this careful elaboration of method Mr. Freeman is seldom spontaneous enough

to give us verse that shall haunt. The nearest he comes to that is in the "Sailing of the Glory," which is remarkable, too, in that it might easily have been quite commonplace, and is not so.

Far in unfamiliar waters—

so goes the last of three stanzas—

Ship and shipmen harbourage found,  
Where the rocks creep out like robbers  
After travellers tempest-bound.  
Then those faint land-lovers murmured  
Doleful thanks not due were they :—  
Ah, yet envious, though the Glory  
Sunken lay.  
Hearing again those farwiled voices  
Merrily shouting.

The thought in these verses is, on the whole, less original than its vehicle. Many are love-poems, most of which lack the justifying emotion. One sinks into the ludicrous :—

Your hands, your hands,  
They are like towers that in far southern lands  
Look at pale dawn over gloom-valley'd miles,  
White temple towers that gleam through mist at whiles.

On the other hand, one, despite a halting line or two, is lovely :—

Not a dream brush your sleep,  
Not a thought wake and creep  
In upon your spirit's slumber ;  
Not a memory encumber  
Nora thievish care unbar  
Sleep's portullis that no star  
Nor sentry hath. I'll not speak  
With my soul even : no, nor seek  
Other happiness for you  
When you this happy sleep sleep through.  
Let no least desire waver  
Between us, nor impatience quaver ;  
No sudden nearness of me flush  
Your veins with welcome... Hush, hush !  
Be still, my thoughts, lest you creep  
Unawares into her sleep.

Of those poems which interpret aspects of nature the best are "The Darksome Nightingale," "Foreboding," and "Evening Beauty : Blackfriars," the last of which ends with a bold comparison of darkening London to Cleopatra roused by the coming of Antony.

The first, and the last eight, of the fifty poems aim at giving some expression to the poet's sense of the eternal. "Thanksgiving"—the one put first—is by far the best of these, and may count, too, among the most characteristic things in the book :—

Enough ! I will praise Life  
For all things living, glad, sad, foul and fair.  
Since I have trod  
The fertile years and all with splendour rife,  
I will praise life's abundance—for who dare  
Give praise to God ?

If we may judge from the "Note" appended to *The Blossomy Bough*, by Shaemas O Sheel (New York City, Franklin Press), the author is at least secure in his own good opinion. He anticipates possible "scorn" from "commercialists," "Brahmins," and "dilettanti," but consoles himself with the fact that he has "labored sincerely and proudly." The present reviewer can lay no claim to the qualifications of any one of the classes above mentioned, and for this reason, perhaps, he can conscientiously pay his humble tribute to Mr. O Sheel's real lyrical promise. If it be permissible to employ a word long since overworked, we should suggest that the chief fault of this volume—a fault generally inseparable from maiden effort—lies in its "subjectivity." The world-old cult of roses and twilight and love needs originality of treatment if it is to be revived without tedium, and, so far as we can see, Mr. O Sheel has not yet realized that necessity. He possesses a gift of expression which presages well. He has also individuality of thought. We quote the following from a

poem termed "The Lover Praises his Lady's Pride" :—

I sat long with an old wise man  
Whose thought had tested every plan  
For turning life's crude ore to gold ;  
And I was silent while he told  
How in the furnaces of pride  
The flames afflict us and deride,  
But never give the wanted gain ;  
Only with patience and long pain  
We hammer out a scant largesse  
With the blunt tool of humbleness.

Certain lines, too, have a quality which compels attention. Of such is the stanza :—

Some night I think if you should walk with me  
Where the tall trees like ferns on the ocean's floor  
Sway slowly in the blue depths of the moon's flood,  
I would put up my hands thru' [sic] that impalpable sea  
And tear a branch of stars from the sky, as once I tore  
A branch of apple-blossoms for you in an April wood.

Other passages display the tradition inaugurated by Mr. Yeats somewhat unduly developed.

*At the World's Edge : a Little Book of Verse*, by Maria Steuart (Elkin Mathews), is one of those collections of graceful and pretty poems which the sympathetic critic reads with some pleasure, because it is evident they were made with pleasure. It contains nothing that is original either in thought or form : indeed, a great proportion of the poems we observe to have been directly inspired by lines from other poets. We quote the poem we like best :—

All day the burning sunshine falls  
Relentless on the glaring walls,  
The sea's unchanging sapphire hue  
Reflects the sky's deep cloudless blue,  
No kindly breeze will come to sway  
The olive-leaves and show their gray.  
The road beneath the dazzling light  
An endless line of blinding white  
Becomes and, with the heat, doth make  
My poor tired brain and eyeballs ache :  
Because I watch unceasingly  
The way by which you come to me.

In *Prospero, and other Poems* (Elkin Mathews), Mr. William Gerard gives us good measure. His verse is musical, if now and again a little monotonous ; and the images it weaves and dispels are clear and lovely. The most general fault is that it is all somewhat too thinly spun : words and metaphors run far ahead of thought. The most ambitious poem is that in blank verse entitled "The Poet and the Rose," wherein the Poet, the Artist, the Saint, the Bludgeon-Man, and the Dreamer are made to confront the "Rose-universe" and say their say concerning it. The blank verse is for the most part strong and melodious—there is hardly a monosyllabic line ; and much care has evidently been expended—and successfully—on the vowel-sounds. What it seems most to need is breaking up now and again, and a quickening of pace. It contains single lines of great beauty. "The Song of the Earth" is frankly after Swinburne's manner ; and Mr. Gerard further makes clear his allegiance to that master by the "In Memoriam" verses which conclude the book. Most of the poems are concerned with death, or with the mysteriousness of being alive ; and of the latter "The Keeper of the Gate" is the most remarkable. A few others are added, belonging to a lighter vein, but these strike one somewhat as aliens. We quote the one sonnet Mr. Gerard gives us in order to show something of his workmanship :—

THE TEMPLE OF QUIET.

Methought that once, adown the pathways led  
Of sleep, I saw Greek mariners that drew  
Seaward, and launch'd a ship that onward flew  
O'er waves by sails and men untended ;  
Till as they came where blue the heaven was spread  
Above them, and the sea beneath them blue,  
There hung the Silent Isle before their view,  
And round them, as they touch'd, the winds fell dead.  
But on the isle they found a Temple, wrought  
For Quiet, and therein, like men grown dumb,  
When, kneeling, they had laid rich gifts, they sought  
Again their ship, and sailing thence away,  
Reach'd as in dream the strand whence they had come,  
And knew the phantom-cities of to-day.



The Muse of Mr. Charles Moir, as shown to us in *Survivals* (Elkin Mathews), is a grave one. In form, as well as, more subtly, in manner, these verses, or most of them, are echoes. 'In Memoriam,' and 'Rugby Chapel,' and Fitz Gerald's 'Omar' so haunt one's ear in reading them that it is not easy to disentangle any independent merit. For the most part their fault is 'cumbrousness, alike of thought and diction; while as meditations upon human destiny they do not offer much that is new. The most graceful and pleasing poem is certainly 'The Gate in the Wall'; and next to it we would place 'One of these Little Ones,' a very tender meditation on the death of an infant child.

#### OUR LIBRARY TABLE.

*En lisant les beaux vieux Livres.* Par Émile Faguet. (Hachette.)—The critical art of M. Faguet, though less appreciated among us, is scarcely less noteworthy than that of Anatole France, and covers a wider range. Literature and the drama are his province; he writes as a student for students of literature, and nothing pleases him better than when he is called to account by some of his readers for any fault of style or language, especially when, as he engagingly confesses in the preface of the volume before us, it is the reader who is in the wrong—because the attack shows that he has been read with attention.

M. Faguet is a typical University man, born in 1847, and engaged as a master in various famous schools till 1890, when he was called to the Sorbonne as Professor of French Poetry. His first book was published in 1883, a study of French tragedy from 1550 to 1600, followed amongst others by the series of appreciations, ranging from the sixteenth to the nineteenth centuries (1885–1894), some volumes of criticism of the contemporary stage, and a host of other works not less important. He was elected to the Academy in 1900, being received by M. Émile Ollivier. He followed M. Lemaître on the *Débats* as dramatic critic, retiring comparatively recently, to the no small grief of all interested in the modern theatre. As a writer on the theatre his method was disconcerting: he came to it in search of ideas, and valued a work in proportion to the number and weight of those that were suggested by it or drawn from it. He brought no prepossession to the consideration of a play; the gayest comedy, the most outrageous farce, was for him as legitimate a subject of serious criticism as the most important work of the modern stage, provided it was a play at all. Often the author's treatment of the problem he had set himself to work out in the three or five acts of the play did not satisfy the critic, and the next article of the *Débats* would contain suggestions for a rewriting of the play from the indications given by the personages. One felt in reading him that the theatre counted for much to him, and that he was prepared to welcome its future development, on whatever lines it might proceed.

It is as a literary critic that much of his most enduring work has been written. His style is simple and direct. He has the supreme gift of entering into the spirit of the writer whom he is discussing: "Un don de vivre d'une infinité de vies étrangères, quelquefois d'une manière plus pleine et plus intense que ceux qui les ont vécues," as he himself expresses it. His criticism

is not a dissection, but an evocation of the spirit of the man. He has his limitations: he is not always successful with poets and novelists; he is sometimes almost unjust to Balzac, to Voltaire and Rousseau; he exalts the seventeenth century above the sixteenth, La Fontaine above Ronsard; with him the imagination is subordinated to the intellect; he is by predilection a "describer of intelligences." But his thought is always independent, authority counts for nothing with him, except as an index of the minds that bow to it; and a taste for precision, an immense knowledge, wit, and animation mark all his writing, tinged with an amiable and indulgent irony—that of a benevolent pessimist. It is in recalling all this to his mind that the English reader must take up the book before us, or he will be in danger of under-estimating its value and that of its author.

This work is not literary criticism of a kind we should expect from an English writer of equal eminence: it resembles nothing so much as a series of lessons with an upper form, reported in full. The observations are simple; the passages chosen for comment are familiar, and have little obvious connexion with each other. Some score of authors are selected, all from French classics (from Rabelais to De Musset and Balzac) with the exception of Homer and Virgil. They are not exclusively M. Faguet's favourite authors; criticism should deal with all subjects, and here it is not easy to detect the personal inclinations of the critic in his treatment. M. Faguet describes his book as made up of conversations rather than criticisms. He emphasizes the danger we are all in of reading too quickly by the apologue of Stesichorus: ten years the Greeks fought for the phantom of Helen; how many readers have spent three times as long without ever obtaining from their reading anything but the vaguest phantom of its real meaning? On the reception of M. Faguet at the Academy he was complimented on his habit of mind: "in reflecting deeply you teach your readers how to reflect." The burden of his preface to-day is "read and re-read and reflect." It is a lesson as necessary to Englishmen as to the author's countrymen, if not more so.

The passages chosen from Homer and Virgil are the parting of Hector and Andromache in the 'Iliad,' and the episode of Nisus and Euryalus in the 'Æneid.' Every thought is brought out and commented on; the first leads up to the praise of Racine, the second to praise of Virgil for what the author formerly blamed in Balzac, the obtrusion of the author's "I" or "me" into his work. It is almost an inconsistency, but M. Faguet has taught us that inconsistency in a critic is often a sign of growth. In the note on Racine—the example is taken from 'Mithridate'—M. Faguet takes an opportunity of replying to some critics who charged him with sacrificing the author of the 'Cid' to the author of 'Andromaque' by pointing out that the latter is one of the two tragedies Racine has written in the spirit of Corneille—'Andromaque' and 'Mithridate.' One turns with some interest to the extract from Buffon, for one might almost claim this writer as one of M. Faguet's discoveries: up to our times Buffon was a naturalist in court dress—velvet and lace ruffles; M. Faguet taught us to admire the keen observer and hard worker. In this sketch he becomes the social philosopher enforcing a perpetual struggle with the earth as the price of progress. Montesquieu is another of our critic's favourites—the extracts are chosen from his remarks on republics. We turn with peculiar interest

to Voltaire, for M. Faguet has dealt out stern justice to him in the past—"a chaos of clear ideas," "a shower of sparks, and not a beacon on the path of humanity," "become, from being a prince among the intelligent, a divinity of the imbecile." We are not disappointed. The passage commented on is the discourse on pleasure and the passions, which is described as agreeable epicureanism, while La Fontaine and Montesquieu are brought in and praised in turn. Rousseau is represented by his account of the isle of Saint-Pierre, which an English reader accustomed to descriptions of country life would not be likely to characterize as "ce morceau étonnant." Of Lamartine, "the genius who disdained talent," we have 'Les Pavots'—a poem the brevity of which obscures its value. Victor Hugo is represented by 'Le Semeur,' De Musset by the verses to his brother; Balzac by some pen-portraits—Madame Vanquer, Mlle. Michonneau, M. Poiret, Mlle. Taillefer, Vautrin, Goriot. M. Faguet's treatment of Balzac has always been a cause of dissatisfaction with him. What he has said is true, no doubt, but it is not all the truth. Balzac's vulgarity of nature is obvious to every sensitive reader, and it is accentuated by the spirit of his time. His want of tact and of *esprit* is glaring; "he has the intuitions of a genius and the reflections of an imbecile." It is all true, but—he has written the 'Contes Drolatiques.' The author of the 'Succube' can never be disposed of as "un romancier très habile."

*Folk Rhymes of Devon: Notices of the Metrical Sayings found in the Lore of the People.* By William Crossing. (Chatto & Windus).—Mr. Crossing rightly says in his excellent Preface to this little book that folk rhymes help to reveal much concerning the character of a people that would not otherwise be known. They also serve to disclose the circumstances in which a people live. This is seen at once if we compare the present compilation with such a collection as that contained in 'The Denham Tracts.' The men of Devon have always been doctory soldiers, but they did not live in the continual state of warfare that was a natural condition of existence to the clansmen of the Anglo-Scottish border. The war-cries and slogans of the Fenwicks and the Percies had no counterpart amongst the moors of Devon. Like the borderer, however, the true Devonshire man has no liking for towns. In his love of the open air no Douglas could surpass him, and no place has a firmer hold on his affections than the great waste of Dartmoor, its craggy tors, its "hurts" and bacon, and its invigorating breezes. "Dartmoor air For Dartmoor fare" indicates that, however rough the meal may be, it will be washed down by the best of sauces. Sometimes in these rhymes we find an expressive local word:—

He that will not merry be  
With a pretty girl by the fire,  
I wish he was a-top of Dartmoor  
A-stugged in the mire—

a sentiment belonging to the "bad old times," when merriment was certainly a commoner word than it is at the present day. The same provincial word occurs in another Devonshire song, that illustrates the justifiable pride of a county which in the person of Drake, Raleigh, and Hawkins was a pioneer of Empire:—

It was among the ways of good Queen Bess,  
Who ruled as well as ever mortal can, sir,  
When she was stugged, and the country in a mess,  
She was wont to send for a Devon man, sir.

Mr. Crossing has greatly added to the value of his collection by commentating on

the rhymes in such a manner as to make his book an epitome of the history and folklore of the county, from the days when the Danes sailed up the Tamar to the present time. His notes on such a rhyme as

First hang and draw,  
Then hear the cause, is Lydford law,

are especially valuable, because they not only give an intelligible explanation of the causes that led up to an exceptional procedure which seems to have possessed some points of resemblance to that which is traditionally believed to have prevailed at Jedburgh on the Scottish border, but also deal with the passage in the well-known lines, by the Devonshire poet William Browne, on 'A Lydford Journey,' in which we find the first literary reference to the custom of hanging first, and trying afterwards. It would take up too much space to deal with the arguments by which Mr. Crossing fairly conclusively proves that this poem must have been written about 1644; and those who attribute it to 1630, on the ground that Westcote's manuscript of 'A View of Devonshire' was written in that year, overlook the fact, not mentioned by Mr. Crossing, that Charles, Prince of Wales and Duke of Cornwall, was not born till 1630, and that he could scarcely have been in that year in a position to execute the repairs of Lydford Castle which are commemorated by Browne. A careful study of Westcote's 'View' will convince the reader that there are several later interpolations in the manuscript.

Mr. Crossing's historical and genealogical facts are usually correct, but in one particular he has fallen into error. In commenting on the rhyme "Thrice happy Mary, Harris, Wise, and Cary," he says that this lady, whom he calls the Lady Mary, was married first to Sir Thomas Wise, the builder of Sydenham, on the banks of the Lyd. As a matter of fact, Mary, who was the daughter of Edward, Viscount Chichester of Carrickfergus, and had therefore no claim to the designation of "Lady," was the wife of Thomas Wise, the eldest son of Sir Thomas, to whom she was married in 1629 at the age of twenty-one. Her husband, who died in 1641, was M.P. for the county of Devon, but was never knighted. In Vivian's 'Visitations of Devon' her father is stated to have been Earl of Donegal, which is incorrect. Her brother, Arthur Chichester, was created Earl of Donegal in 1647, and was the ancestor of the present Marquis. There are a few other slight errors in the account of the family of Wise, which should be corrected if another edition is called for; and in the summary of the forest laws of Dartmoor printed under "Lydford" the word "venderer," which occurs more than once, should be altered to "verderer."

These mistakes, and a few others that have escaped revision, may be accounted for by the fact that the book originally formed a supplement to 'Devon and Cornwall Notes and Queries,' and it has apparently been printed from stereotyped plates. In its present shape it deserves to have a wide circulation, not only among the "pixy-led" men of Devonshire, but among all who are interested in our ancient customs and folklore.

MR. W. WINSLOW HALL, the author of *English Poetry: an Induction* (Dent), has delicate intuitions, but his love of formalism and nomenclature is unfortunate, and it seems to have led him astray. He takes one of Shakespeare's sonnets, and, professing to derive his prosodic theory from it, calls the process an induction; true

induction, we suppose, would necessitate the examination and comparison of a larger number of instances. Mr. Hall traces in this sonnet the presence of eight different kinds of rhythm, and names them by strange names — architectonic rhythm, phrasal rhythm, phonal rhythm, and so on; these unite to form the prosodic whole under the influence of "blend-magic" or "poesial interplay." The workings of blend-magic are sometimes peculiar. In regard to the line

Then can I grieve at grievances foregone

we are told, on successive pages, first that the word "I" is unaccented, and then that it is accented, the moral being that "these contradictions give us but a subtler pleasure." The author seems to have no standard by which to distinguish possible from impossible contradictions, and, somewhat similarly, he seems to be unaware that a classification is better unmade unless facts of some kind submit to it or are recognized by it. When discussing the rules or regularity of phrasal rhythm, for example, he admits, apparently, that it has none; and yet he subsequently claims its variability as a remarkable feature: you cannot, he sees, have exceptions without a rule; he fails to see that the same thing or quality of a thing cannot be rule and exception at the same time. One is not surprised after this to find that even Walt Whitman's lines submit themselves to his scansion with placidity. However, we are fully in sympathy with many of Mr. Hall's principal contentions: English prosody, we agree, is differently constituted from Latin and Greek; Mr. Hall touches also, we think, an important truth when he summarizes the pleasure of verse as "the charm of ordered lawlessness."

*Silhouettes Anglaises.* Par René Puaux. Préface de Grosclaude. (Nilsson & Co.)—This entertaining volume is a reprint of a number of special articles on current topics of interest contributed to the *Temps* by the author, its London correspondent. They are examples of the best sort of lighter journalism, personal sketches written with considerable knowledge of English life, social and political, and admirably calculated to interest and inform the public to which they are addressed. However, we reserve our chief admiration, though solely from a technical point of view, for the Préface by M. Grosclaude, who is, as most well-informed Englishmen know, one of the foremost of French journalists and publicists. It is nothing but a slightly enlarged table of contents set in the form of an interview between the author and the preface-writer, in which the latter tells the former what is in his book and how unnecessary a preface is. If one might guess, it was written in a couple of hours, after a hurried glance at the book; but it brings out its good points so admirably as to reduce the task of any reviewer who wishes to praise the book to a mere selection of the passages he must copy. As we all like to see ourselves as others see us, provided the portrait is a flattering one, this little volume may be assured of a favourable reception.

*The Comedy and Tragedy of the Second Empire: Paris Society in the Sixties, including Letters of Napoleon III., M. Pietri, and Comte de la Chapelle* (Harper Brothers), has been compiled by Mr. Edward Legge with a good deal of industry, but he might have made his work more effective had he paid more attention to chronology. On account of its unsystematic arrangement the book is of little value to the student who wishes to refer to the historical events recorded in it, on some of which it throws

a certain light, though the information produced is nearly all second-hand. To one chapter we turned with interested anticipation, only to be disappointed. Mr. Legge, it appears, was a war correspondent in 1870, and a chapter relating some of his experiences is entitled 'What our Eyes have Seen.' It nearly all refers to the day of Sedan, and tells very little which is not found in the narratives of Busch and of "Billy" Russell, who saw the battle from the same eminence as the author of this book, though he does not mention them—the hill behind Frenois where the King of Prussia, the Crown Prince, Moltke, and Bismarck spent the day. It is a pity that the chapter has not more original matter.

The volume contains numerous errors. In the description of Paris during King William's visit in 1867 "the tall handsome man is the Comte de Morny, presently to be created Duke." Morny had died in 1835, a fact of which the author seemed to be aware seven pages earlier, where he referred to "the Duc de Morny's widow." On p. 201 he writes that "Marshal Bazaine, tried by a court-martial for dereliction of duty, was found guilty, and sentenced to imprisonment for life"; while on p. 304 he says, with less inaccuracy in fact, but with a terrible blunder as to date, that "he had been convicted of treason in December, 1870, but the death sentence was commuted to twenty years' imprisonment." It was not during the siege of Paris that Bazaine was condemned, but in 1873. Among the Parisian celebrities who might be seen at the "Sortie de l'Opéra" in 1868 is included M. Paul Déroulède, then an unknown youth of 21. To say that Périgord is "in the department of the Dordogne" is like saying that Leinster is in County Dublin. There are sundry mistakes in spelling: Gallifet and Laffitte are, as usual, stumbling-blocks; the painter Raffet is called "Raffey"; and the Rue de Varenne, "Rue de la Varenne."

*Hymns from the Morningland: being Translations, Centos, and Suggestions from the Service Books of the Holy Eastern Church.* With Introduction by John Brownlie. (Gardner, Paisley.)—We receive this further instalment of Dr. Brownlie's gallant endeavour to popularize in England the hymnody of the Eastern Church at the moment when the Eastern Church Association has issued its annual report. Both show how small is the interest which English scholars and English clergy really take in the Nearer East, and, at the same time, how rich are the treasures which we neglect. Those who know the Greek Office-books know how characteristic and splendid are the thought and the feeling which are enshrined in their hymns. It was a man of genius, John Mason Neale, who first showed the English Church something of the beauty and freshness of Eastern hymns. The late Mr. Moorsom of Winchester, persistent in his enthusiasm through all the depression of blindness, in a little volume printed ten years ago, showed that there were still many fine hymns untranslated, and that they could be translated well. Mr. T. A. Lacey made a striking version of a hymn of Justinian's for 'The English Hymnal.' But Dr. Brownlie has been more persistent than any of his predecessors, and at least equally understanding.

The present volume contains some nearly literal translations, some hymns which owe their expression as well as their thought to Greek sources, and some which are little more than reminiscences of the ideas of Greek hymns. We may briefly say that the work is very well done, without selecting



any one version as of conspicuous merit. But to our mind more valuable than the detail of his work is Dr. Brownlie's general aim, set forth in an admirable Preface, in which he vindicates the Eastern church, in Russia as in Turkey, from the ignorant slanders that are often directed against her, and shows her to be (as such a scholar and traveller as the late Bishop Collins well knew) active in learning, in missionary work, and in scientific investigation of Christian origins. English scholars would be wise to pay more serious attention to the work that is being done in the East.

## BREAMORE PRIORY.

68, Summer Road, Edgbaston.

I WAS pleased to note in the criticism of the 'Victoria History of Hampshire' in *The Athenæum* of September 16th that mention was made of the omission of Breamore Priory.

Besides being an important priory in British Christianity before the advent of St. Augustine, Breamore produced a prior, St. Brioc, a monk from Glastonbury, who migrated to Armorica or Brittany and founded St. Brieux. The church itself has a Saxon inscription over the Vestry to this day, and has remains of Norman building dating from 1132, when Sir Richard de Redvers mentions Jardano, Prior of Breamore, in his will, and gives him part of the Isle of Wight to support the Priory.

Priory Meadow shows the grounds, and the Priory itself lay back from the road, on the site of a barn near the Rectory, but belonging to a Saxon family named Rede or Read, whose family lived up to 1870 at Rede's Farm. This farm was in the family 400 years, and the door of the barn was once the door of the Priory. At the demolition of the farmhouse Roman, Saxon, and Norman coins were found in the chimney, taken to the Rectory, and sent to the British Museum.

I am the grandson of the last Rede of Breamore; the name is Saxon, and the family lived there in the time of the priors.

W. J. WILSON.

## PRINTING AND READING.

I do not know to whom I can more properly address myself than to the editor of the paper which concerns itself with every form of literary expression.

Literary expression is by means of words, figures (representing numbers), and punctuation. In reading words the knowledge of the whole word and of its meaning makes up to some extent for deficient sight of the letters. There is no such help in reading numerals—the context does not assist us (for example) in fixing on 5 rather than 6—two numbers often hard to distinguish. So also one is sometimes in doubt (except where a capital letter comes to the rescue) whether a punctuation mark is a comma or a full stop. As regards numerals, the difficulty especially occurs in the figures which are used to refer to notes, and which are often very much smaller than those in the text.

May I ask for your influence, and that of your readers, in favour of larger and more distinct numerals, and of larger commas and full stops, in printed matter?

I can scarcely expect myself to benefit much by such a reform; but that a succession of my coevals may do so is the desire of

SEPTUAGENARIAN.

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

- Blake (Buchanan), *The Book of Job and the Problem of Suffering*, 6/  
Eucken (Rudolf), *Religion and Life*, 1/ net.  
A lecture delivered in German at Essex Hall on Wednesday, June 7, and repeated at Manchester College, Oxford, on the following Friday.  
Hitchcock (Rev. F. R. Montgomery), *A Fresh Study of the Fourth Gospel*, 2/6  
Knoop (Baroness Freda de), *All Hail: Simple Teachings on the Bible*, 21/ net.  
With numerous illustrations in colour.  
Lilley (A. L.), *The Nation in Judgment: Sermons Preached at St. Mary's, Paddington Green, on some National Questions and Occasions*, 2/6 net.  
Morgan (Rev. G. Campbell), *The Gospel according to Matthew*, 3/6  
Part of the *Analysed Bible*.  
Moslem World, October, 1/ net.  
Petrarch's Secret; or, *The Soul's Conflict with Passion: Three Dialogues between Himself and St. Augustine*, 6/ net.  
Translated from the Latin by William H. Draper, with 2 illustrations.  
Religion of the Future, and other Essays, 2/ net.  
These essays have already been published in the Unitarian Penny Library.  
Sermons on Social Subjects, 2/ net.  
Arranged and edited by the Rev. Percy Dearmer.  
Skrine (Rev. John Huntley), *Creed and the Creeds, their Function in Religion*, 7/6 net.  
The Bampton Lectures of 1911.  
Wenyon (Charles), *The Creation Story in the Light of To-day*, 3/6  
A series of sermons preached on Sunday evenings, printed, with one exception, substantially as they were delivered.

## Law.

- Dixon (Ernest G.), *An Introduction to Commercial Law*, 2/ net.  
Green (John B.), *Law for the American Farmer*, 6/6 net.  
In the *Rural Science Series*.

## Fine Art and Archaeology.

- British School at Athens, *Annual for 1909-10*, 25/ net.  
Butterworth (Adeline M.), *William Blake, Mystic: a Study, together with Young's Night Thoughts: Nights I. and II.*, 15/ net.  
With illustrations by William Blake, and frontispiece from Blair's 'The Grave.'  
Collectors' Lists: being a Record of Collectors, Connoisseurs, and Others interested in Works of Art and Vertu, Curios, Antiques, &c., No. 1, August, 5/ annually.  
Goldsmith (Elizabeth E.), *Sacred Symbols in Art*, 6/ net.  
With 53 illustrations.  
Havell (E. B.), *The Ideals of Indian Art*, 15/ net.  
With 32 illustrations.  
Hutton (Edward), *Perugino*, 1/ net.  
With 50 illustrations. In the *Popular Library of Art*.  
Maeterlinck (Maurice), *The Blue Bird: a Fairy Play in Six Acts*, 21/ net.  
Translated by Alexander Teixeira de Mattos, with 25 illustrations in colour by F. Cayley Robinson.  
Matthews (T.), *The Biography of John Gibson, R.A., Sculptor, Rome, 10/6 net*.  
With 27 illustrations.  
One Hundred Popular Pictures: Facsimile Reproductions in Colour of Popular Pictures selected from the World's Great Galleries, 12/  
With an introduction by M. H. Spielmann and notes by Arthur Fish.  
Palestine Exploration Fund, *Quarterly Statement*, October, 2/6 net.  
Penmanship of the XVI, XVII, and XVIIIth Centuries: a Series of Typical Examples from English and Foreign Writing Books, selected by Lewis F. Day, 18/ net.  
Report of the Committee on Ancient Earthworks and Fortified Enclosures, Prepared for Presentation to the Congress of Archaeological Societies on July 5.  
Tennyson, *Idylls of the King*, 15/ net.  
With illustrations in colour by Eleanor Fortescue Brickdale.  
Toch (Maximilian), *Materials for Permanent Painting: a Manual for Manufacturers, Art Dealers, Artists, and Collectors*, 7/6 net.

Vaughan (Herbert), *Florence and her Treasures*, 5/ net.

Accounts of the principal Florentine galleries, churches, museums, and palaces, with a brief sketch of Florentine history, a description of the city, information as to hotels, &c., and a bibliography of works dealing with Florentine art and history. With notes on the pictures by M. Mansfield and 76 illustrations.

## Poetry and Drama.

- Baldwin (Mrs. Alfred), *Afterglow*, 3/6 net.  
Bennett (Arnold), *The Honeymoon*, 2/ net.  
For notice see p. 467.  
Drey (Agnes E.), *Poems after Verlaine, Maeterlinck, Leconte de Lisle, and Others*, 1/6 net.  
Gerard (William), *Prospero, and other Poems*, 3/6 net.  
For notice see p. 454.  
Ingoldsbys Legends, 5/ net.  
With illustrations in colour by H. G. Theaker.  
Kellow (H. A.), *Burns and his Poetry*, 8d.  
In the *Poetry and Life Series*.  
Mask (The), *October*, 4/ net.  
The first article is devoted to 'The Return of Gordon Craig to England.'  
Moir (R. Charles), *Survivals*, 2/6 net.  
For notice see p. 455.  
Peabody (Josephine Preston), *Marlowe: a Drama in Five Acts*, 3/6 net.  
Reissue.  
Peabody (Josephine Preston), *The Singing Leaves: a Book of Songs and Spells*, 2/6 net.  
Reissue.  
Shewan (Alexander), *Homeric Games at an Ancient St. Andrews: an Epyllium edited from a comparatively modern Papyrus and shattered by means of the Higher Criticism*, 5/ net.  
A Greek parody of Homer as applied to golf.  
Stewart (Maria), *At the World's Edge*, 1/ net.  
For notice see p. 454.  
Thomas (Edward), *Maurice Maeterlinck*, 5/ net.  
Gives an outline of Maeterlinck's life and characteristics as a man, and deals with his work as poet, essayist, and dramatist. The book contains 8 illustrations.

## Music.

- Glover (J. M.), *Jimmy Glover: his Book*, 7/6 net.  
The reminiscences of Mr. Glover, Master of Music at Drury Lane Theatre for the last twenty years.  
Hullah (Annette), *A Little History of Music*, 5/

## Bibliography.

Montrose Public Library, *Sixth Annual Report*.

## History and Biography.

- Benham (Canon), *The Letters of Peter Lombard*, 3/6 net.  
These interesting letters begin with Wantage, contain descriptions of a tour in Palestine, and close with London. They are edited by Ellen Dudley Baxter, and have a preface by the Archbishop of Canterbury.  
Blomfield (Reginald), *A History of French Architecture from the Reign of Charles VIII. till the Death of Mazarin*, 2 vols., 50/ net.  
With numerous illustrations.  
Brown (Mary Croom), *Mary Tudor, Queen of France*, 10/6 net.  
With 12 illustrations. In the *Romantic History Series*.  
Calendar of Letter-Books preserved among the Archives of the Corporation of the City of London: Letter-Book K, temp. Henry VI.  
Edited by Reginald R. Sharpe.  
Calendar of the Patent Rolls preserved in the Public Record Office: Edward III. Vol. XI., 1358-61.  
Forster (John), *The Life of Charles Dickens*, 2 vols., 25/ net.  
Memorial Edition, with 500 portraits, facsimiles, and other illustrations, collected, arranged, and annotated by B. W. Matz.  
Fraser (Lovat), *India under Curzon and after*, 16/ net.  
Gosse (Edmund), *Two Visits to Denmark, 1872, 1874*, 7/6 net.  
The author has endeavoured to convey an impression of the moral and intellectual aspect of the country as he saw it nearly forty years ago.  
Hancock (Rev. F.), *Wifela's Combe: a History of the Parish of Wiveliscombe*, 10/6 net.  
With 9 full-page illustrations.  
Harrison (Frederic), *Autobiographic Memoirs*, 2 vols., 30/ net.  
Haydon (A. L.), *The Trooper Police of Australia: a Record of Mounted Police Work in the Commonwealth from the Earliest Days of Settlement to the Present Time*, 10/6 net.  
With many photographs, maps, and diagrams.

**Homeward Mail:** being the Letters of Colonel Johnstone from India, 3/6 net.

The letters are full of anecdotes, and often criticize, yet as often defend, the ways of the Indian Army and its administration, and the dealings of the white man with the subject races. London County Council: Indication of Houses of Historical Interest in London, Part XXXII., 1d.

**MacInnes (Miles),** Recollections of the Life of, 7/6. Compiled by his sister Anna Grace MacInnes, with 8 illustrations.

**Pearson (Norman),** Society Sketches in the Eighteenth Century, 12/6 net.

Deals with the Mohocks, the Macaronis, Hannah More, Walpole, &c.

**Rolland (Romain),** Tolstoy, 5/ net.

Translated by Bernard Miall.

**St. Paul (Colonel)** of Ewart, Soldier and Diplomat, 2 vols., 21/ net.

Col. Horace St. Paul left England in 1751 to avoid trial for murder, and, after taking part in a few campaigns, entered the British diplomatic service in Paris. Mr. Butler contributes a long biographical introduction to the work, which consists of correspondence of a highly varied description.

Edited by George G. Butler, and illustrated with photographic plates.

**Smith (H. F. Russell),** The Theory of Religious Liberty in the Reigns of Charles II. and James II., 4/

One of the Cambridge Historical Essays. **Stewart-Brown (Ronald),** A History of the Manor and Township of Allerton in the County of Lancaster, 7/6 net.

With 2 maps and 30 plates, and 2 tabular pedigrees of the Hardman family.

**Streetfield (Frank N.),** Reminiscences of an Old Un, 7/6 net.

The author was Resident Magistrate in Kafirland for some years before 1881, and relates his experiences from boyhood. The book contains a good deal of outspoken criticism concerning the administration of South African affairs, and will be appreciated by readers to whom colloquialisms are not deterrent.

**Turquan (Joseph),** The Wife of General Bonaparte, 12/6 net.

Translated by Violette Montagu; has a photographic frontispiece and 16 other illustrations.

**Webster (A. D.),** The Regent's Park and Primrose Hill; History and Antiquities, 5/ net.

With maps of the Park and 24 illustrations, many being from rare prints.

**With Napoleon at Waterloo,** and other Unpublished Documents of the Waterloo and Peninsular Campaigns: also Papers on Waterloo by the late Edward Bruce Low, 15/ net.

Consists of extracts from the diaries of two British Sergeants who went through the two campaigns, with some papers on the events of Waterloo, and translations of passages from the Journals of Jardin Aîné, Napoleon's Equerry, and of his Aide-de-Camp, also describing scenes of the battle. Edited by Mac Kenzie Mac Bide, with 32 illustrations.

**Woodward (Ida),** Five English Consorts of Foreign Princes, 12/6 net.

The five Princesses were daughters either of Tudor or of Stuart kings, and lived and died within two hundred years. The book consequently gives a far more elaborate picture of a period than the majority of memoirs of disconnected lives. There are 6 illustrations.

#### Geography and Travel.

**Forrest (A. S.),** A Tour through Old Provence, 6/ net.

With 108 illustrations in half-tone and line drawn by the author.

**Fox (Frank),** The British Empire, 3/6 net.

Contains 32 full-page illustrations in colour. In Peeps at Many Lands Series.

**Handley (Mrs. M. A.),** Roughing it in Southern India, 12/6 net.

With 12 illustrations.

**Murray's Handbook for India, Burma, and Ceylon,** 20/

New edition, with 80 maps and plans.

**Sinclair (Francis),** Under Western Skies: Life Pictures from Memory, 6/

Describes adventures in various parts of the world.

#### Sports and Pastimes.

**Sheldon (Charles),** The Wilderness of the Upper Yukon: a Hunter's Explorations for Wild Sheep in Sub-Arctic Mountains, 12/6 net.

Describes the author's travels and adventures in unexplored regions among some of the wildest and most beautiful scenery in North America. The book contains numerous illustrations.

**Walton (Izaak),** The Compleat Angler, 15/ net. With many illustrations in colour by James Thorpe.

#### Anthropology.

**Frazer (J. G.),** The Dying God, 10/ net. Part of the third edition of 'The Golden Bough.'

#### Sociology.

**Nearing (Scott),** Wages in the United States, 1908-10: a Study of State and Federal Wage Statistics, 5/6 net.

A short time ago Prof. R. C. Chapin estimated that a New York family, consisting of man, wife, and three children, could not "maintain a normal standard" on less than \$900 a year. This book is the result of investigations undertaken with the object of finding how this estimate compared with actual wages in the United States. The author finds that about three-quarters of the adult males, and virtually all the adult females, earn less than \$800 annually. The data on which this estimate is based, while not so extensive as to justify claims of absolute accuracy, are probably by no means misleading, as the geographical variations of wages in any given industry were found to be remarkably slight.

#### Folk-lore.

**Weeks (Rev. John H.),** Congo Life and Folk-lore, 5/ net.

The book is divided into two parts, the first being life on the Congo as described by a brass rod, and the second thirty-three native stories as told round the evening fires. The book contains 30 illustrations.

#### Philology.

**Otto (Emil),** German Conversation—Grammar; a Practical Method of Learning the German Language, 4/ net.

Twenty-ninth edition, revised by Francis E. Sandbach. Part of the Method Gaspey-Otto-Sauer.

**Pitman's Commercial Italian Grammar,** by Luigi Ricci, 2/6 net.

#### School-Books.

**Capus (Mlle. M.),** Pour charmer nos Petits, 1/ Edited by Clara Fairgrieve for Harrap's Modern Language Series.

**Contes d'Hier et d'Aujourd'hui (1<sup>re</sup> Volume),** 1/6

Edited by J. S. Norman and Charles Robert-Dumas.

**Contes Français, Anciens et Modernes,** edited by Marc Ceppi, 3/6; Questionnaires and Exercises for Use with Contes Français, 6d.

**Harrap's Shorter French Texts:** La Journée d'un petit Lycéen, par A. Auzas, 6d.; and Molière's Les Précieuses Ridicules, edited by Marc Ceppi, 8d.

**Hauff (Wilhelm),** Die Karawane (Fatmes Errettung), 1/6

Edited by D. L. Savory. One of Livingtons' Direct Method Easy German Texts.

**Innes (Arthur D.),** An Outline of British History, 4/6

**Innes (Arthur D.),** Junior School British History, 2/6

**Macaulay's Essay on Warren Hastings,** 1/3

Edited, with introduction, notes, &c., by William Henry Hudson.

**Schubin (Ossip),** Peterl, eine Hundegeschichte, 1/6

Abridged and edited, with introduction, list of idioms, and vocabulary, by Luise Delp. In Harrap's Modern Language Series.

**Souvestre, Tales, Second Series:** Le Sonneur, La Grève de Saint-Michel, Jean Rouge-Gorge, &c., 1/

Edited by H. N. Adair, with illustrations by G. Lindsay. One of Bell's Illustrated French Readers.

**Studies for Recitation and in Elocution,** 2/6 net.

Edited by J. C. Newlands.

**Thessalonians, 1, 2 Timothy, Titus,** 1/6 net.

Edited by H. W. Fulford. Part of the Revised Version edited for the use of schools.

#### Science.

**Bird Notes and News, Autumn Number.**

**Bull (Charles Livingston),** Under the Roof of the Jungle, 6/ net.

A book of animal life in the Guiana wilds, with 60 full-page plates.

**Corbin (Thomas W.),** Mechanical Inventions of To-day: Interesting Descriptions of Modern Mechanical Inventions told in Non-Technical Language, 5/ net.

With 112 illustrations and diagrams. In the Science of To-day Series.

**Eardley-Wilmot (S.),** The Life of a Tiger, 7/6 net.

With many illustrations by Iris Eardley-Wilmot.

**Hall (Rev. Charles A.),** Wild Flowers and their Wonderful Ways, 1/6 net.

Contains 21 illustrations. In Peeps at Nature Series.

**Henderson (Archibald),** The Twenty-Seven Lines upon the Cubic Surface, 4/6 net.

Forms No. 13 of the Cambridge Tracts in Mathematics and Mathematical Physics.

**Herbert (Agnes),** The Life Story of a Lion, 3/6

Has 8 illustrations in colour, and forms part of the Animal Autobiographies Series.

**Hobart (H. M.),** The Electric Propulsion of Ships, 5/ net.

With 44 illustrations.

**India, Geological Survey, Records, Vol. XLI.** Part III., 1 rupee.

**Magie (William Francis),** Principals of Physics, designed for Use as a Textbook of General Physics, 7/6 net.

**Mercier (Charles Arthur),** Conduct and its Disorders Biologically Considered, 10/ net.

**Neave (G. B.) and Heilbron (I. M.),** The Identification of Organic Compounds, 4/ net.

**Roberts (Charles G. D.),** More Kindred of the Wild. Stories of bears, moose, and other animals by this well-known writer.

**Spencer (James Frederick),** An Experimental Course of Physical Chemistry: Part I. Statistical Experiments, 3/6

With many illustrations.

**Swanwick (F. T.),** Elementary Trigonometry, 4/

With many diagrams.

**Transactions of the International Union for Co-operation in Solar Research: Vol. III. (Fourth Conference),** 7/6 net.

**Ward (Francis),** Marvels of Fish Life as Revealed by the Camera, 6/ net.

Contains over 100 pictures of fish, photographed direct, under water, in their natural surroundings.

**Wheeler (S. G.),** Heat and Steam: Notes and Examples on Steam-Engines and Turbines for Engineers and Engineering Students, 4/6 net.

With many illustrations.

**Yerkes (Robert M.),** Introduction to Psychology, 6/6 net.

#### Juvenile Literature.

**Bevan (Tom),** Rebels and Rogues, 5/

**Boyd (Mary Stuart),** The Mystery of the Castle, 5/

With illustrations by A. S. Boyd.

**Brookfield (Charles E.),** Jack Goldie; or, The Boy who Knew Best, 5/

With illustrations by A. E. Jackson.

**Bruce (M. Grant),** Mates at Billabong, 2/6

**Cowper (Edith E.),** The Captain of the Water-guard, 2/6

Illustrated by Adolf Thiede.

**Dickens (Charles),** The Magic Fishbone: a Holiday Romance from the Pen of Miss Alice Rainbird, aged 7, 1/ net.

The story is reprinted from *All the Year Round*.

**Dutton (A. V.),** The Children of the Cliff; or, The Smugglers' Hole, 1/6

**Girvin (Brenda),** Mister Piccolo: the Story of a Gipsy Boy, 3/6

With illustrations by Horace Quick.

**Hamer (S. H.),** The Four Glass Balls, and other Stories, 1/6 net.

Illustrated by Harry Rountree.

**Happy Hearts: a Picture Book for Boys and Girls,** 3/

Edited by Harry Golding.

**Harrison (Frederick),** Within a Year, 3/6

A story of the siege of Acre, with illustrations by Adolf Thiede.

**Harvey (Baldwin S.),** The Magic Dragon, 1/6 net.

Illustrated by Harry Rountree.

**Haverfield (E. L.),** An Impossible Friend, 3/6

**Hinkson (H. A.),** The House of the Oak, 2/

Illustrated by Harold Piffard.

**Hollis (Gertrude),** His Own Interpreter, 1/6

**Hook (Major D. B.),** 'Tis but Yesterday. A semi-historical story personifying types of the various races at the Cape from 1836 to 1848.

**Kernahan (Jeanie Gwynne and Coulson),** Bed-time Stories, 2/6 net.

With illustrations by Dorothy Furniss.

**Little Gingerbread Man,** by G. H. P., 3/ net.

With pictures and decorations by Robert Gaston Herbert.

**Mackie (John),** Black Man's Rock, 2/6

A story of the Basuto War (1879-81).

**Mackie (John),** Hidden in Canadian Wilds, 5/

With illustrations by Arthur Twidle.



Macleod (Mary), *The Shakespeare Story-Book*, 1/6  
New edition, with introduction by Sir Sidney Lee.

Marchant (Bessie), *Redwood Ranch*, 2/6  
Illustrated by Harold Piffard.

Metcalfe (W. Chas.), *The Mystery of the Albatross*, 2/6  
The Albatross was a ship supposed to be lost. Illustrated by W. S. Stacey.

Molesworth (Mrs.), *Fairies Afield*, 3/6  
With illustrations by Gertrude Demail Hammond.

Neale (late Rev. J. M.), *Victories of the Saints*, 1/6  
Stories for children from Church history.

Payne-Gallway (Dorothy), *The Gypsy Princess*, 2/6  
A tale for children, illustrated by W. S. Stacey.

Peabody (Josephine Preston), *The Book of the Little Past*, 3/6 net.  
New edition of a collection of child-life poems, some reprinted from *The Singing Leaves*, and others from *Harper's Magazine*. The book is illustrated in colour by Elizabeth Shippen Green.

Querrie at the Pole, 2/6 net.  
Illustrated by J. R. Sinclair, with verses by John Lea.

Ramée (Louisa de la), *Bimbi: Stories for Children*, 5/ net.  
With 8 illustrations in colour by Maria L. Kirk.

Told through the Ages: *Famous Voyages of the Great Discoverers*, by Eric Wood; and *The Story of Napoleon*, by Harold F. B. Wheeler, 1/6 each.

Ward, Lock & Co.'s *Wonder Book: a Picture Annual for Boys and Girls*; 1912, 3/6  
Edited by Harry Golding.

Westerman (Percy F.), *The Winning of the Golden Spurs*, 5/  
An adventurous story of 1303.

Woolf (Hella Sidney), *More about the Twins in Ceylon*, 1/6 net.  
With 16 illustrations, some in colour.

Wyatt (Arthur), *The Schoolgirl Princess*, 2/6  
*Fiction.*

Abbott (Keene), *A Melody in Silver*, 2/ net.  
A description of the thoughts of an American child of four, interwoven with which is a slender love-story.

Part of the *Mauve Library*.

Begbie (Harold), *The Challenge*, 6/  
The keynote of this book is that no marriage can be lastingly happy without religion. Prospective readers need have no fear, however, that the interest of the story flags on this account, for Mr. Begbie never commits the fatal error of making his characters preach. He has presented to us in the person of the heroine a most interesting psychological study. Brought up to regard Christianity as a myth, she is nevertheless possessed of a particularly sweet nature, and we are not surprised at her ultimate acknowledgment of her own innate but unsuspected religious feeling. She marries a subaltern in the Indian army.

Bendall (Gerard), *The Progress of Mrs. Cripps Middlemore*, 6/  
Deals with the vagaries of a middle-class family suddenly enriched.

Brebner (Arthur), *Patches and Pomander*, 6/  
A tale of adventure, piracy, and intrigue in the times of Charles II.

Carson (Shirley), *The Motto of Mrs. McLane*, 3/6  
The story of an American farm, where the McLane family have been settled for a number of years.

Conrad (Joseph), *Under Western Eyes*, 6/  
A psychological romance, the scene of which is modern Russia.

Cotterell (Constance), *The Honest Trespass*, 6/  
The narrative of a woman's infatuation for a worthless scoundrel.

Dinga (Shway), *Wholly without Morals*, 6/  
A romance of Indo-Burman life and racing.

Druce (Hubert), *Henry Cassland: his Personal Narrative of the Thames-side Murder*, 6/  
Everett-Green (E.), *The Evolution of Sara*, 6/  
The heroine leads a solitary life as child and girl till her father's death, when the burden of mother and invalid brother falls upon her shoulders.

Goldsmith (O.), *The Vicar of Wakefield*, 5/  
With illustrations in colour by H. M. Brock.

Horn (Kate), *The Love-Locks of Diana*, 6/  
A modern romance, many of the scenes being laid in Malta.

Jacobs (W. W.), *Ship's Company*, 3/6  
Another of the author's amusing tales. Illustrated by Will Owen.

Jordan (Humfrey), *The Joyous Wayfarer*, 6/  
Treats of the conflicting claims of art and love.

Kennedy (Sara Beaumont), *Cicely*, 6/  
A tale of the American Civil War.

Kester (Vaughan), *The Prodigal Judge*, 6/  
The judge is a man to be reckoned with. In him the ridiculous struggles for mastery with the sublime; but the vagabond still remains a high-minded, great-hearted gentleman.

Laughlin (Clara E.), *Everybody's Lonesome*, 2/ net.  
A story with a cheering message to all lonely souls. There is an episode showing the kindness of King Edward VII.

In the *Mauve Library*.

Letters to a Niece: being Letters from Eleanor, Wife of General Sir Francis Loder, to her Niece, Kathleen, Daughter of the late Rev. Robert Drummond, 3/6 net.  
Brightly written and sensible letters of advice to a girl on how to deal first with human beings in general, and then with young men. They are linked up with the history of both writer and recipient of the letters.

Longstaffe (John Lawrance), *Old Henry*, 6/  
The story of a man of 40 nicknamed "old" because of his eccentricity. He eventually dies in saving the life of his brother's wife, whom he himself loved.

McCarthy (Justin Huntly), *The Fair Irish Maid*, 6/  
The heroine is a beautiful Irish girl, the impoverished descendant of an ancient Irish house, who is suddenly lifted, by the will of an Irish-American relative, from poverty to wealth. The tale is laid in the second decade of the nineteenth century, when the name of Bonaparte was the bogey of Europe.

Marks (Jeannette), *The End of a Song*, 2/ net.  
A simple tale of life in a little Welsh village. Another of the *Mauve Library*.

Morris (Rowland), *When a Man's Married*, 6/  
A mine inspector, a married man, rescues a canon's daughter when she is in great danger. Later he meets her in the West Indies. She has been disappointed in love, and in consoling her he falls in love with her himself. Eventually he meets with an accident in a mine, and she nurses him. Though he tells her that he is still devoted to his wife and she agrees that it is right for him to be so, she declares that the knowledge that he loves her also makes her content.

Munro (H. H.), *The Chronicles of Clovis*, 6/  
Clovis is an embodiment of the Modern Man in his most frivolous, cynical, mischief-loving vein. He moves through, or inspires, a series of adventures in the world of country-house and restaurant life.

Oyen (Henry), *Joey the Dreamer: a Tale of Clay Court*, 6/  
Introduces the reader to industrial life in America.

Pendered (Mary L.), *Daisy the Minx: a Diversion*, 6/  
Deals with the strange adventures of a musical hall artist.

Phayre (Ignatius), *The Shrine of Sebekh*, 6/  
Tells of an American girl who, having married a robust Englishman, comes under the influence of a far less healthy-minded Frenchman.

Ransom (Arthur), *The Bosbury People circa A.D. 1900*, 6/  
Might be called a summer idyll which is likely to lose its due by appearing during the hurly-burly of the autumn publications. The improbability of circumstances proves no hindrance to the happenings of love, marriage, and the reform of evildoers. An up-to-date "Professor," a village magnate, and the vicar and his wife make up a pleasing chorus.

Reid (Forrest), *The Bracknells*, 6/  
Describes the fortunes of an Irish family, into which comes a young English tutor.

Reynolds (Mrs. Fred), *As Flows the River*, 6/  
The stream of the title plays a pretty part as elucidatory chorus to a boy-and-girl romance, traced from childhood onwards gracefully, and with a sense of the spiritual always dominating the material.

Rowlands (Effie Adelaide), *Barbara's Love Story*, 3/6  
There is a mystery about the hero's birth, but it is satisfactorily cleared up and the story ends happily.

Scott, *The Fair Maid of Perth*; and *Peveril of the Peak*, 2/ each.  
In Oxford Editions of Standard Authors.

Singh (Sirdar Jogendra), *Nasrin*, 6/  
An Indian medley.

Surtees (R. S.), *Handley Cross; or, Mr. Jorrocks's Hunt*, 2 vols., 21/ net.  
Library Edition, illustrated in colour by Cecil Aldin.

Trollope (Anthony), *Phineas Finn*, 2 vols., with an Introduction by Frederic Harrison; and *Phineas Redux*, 2 vols., 3/6 net each.

Twain (Mark), *The Adventures of Tom Sawyer*, 6/ net.  
With 16 illustrations by Worth Braham.

Wharton (Edith), *Ethan Frome*, 3/6 net.  
A tragic love-story of rural Massachusetts.

#### General Literature.

Artist's Day Book: a Treasury of Good Counsel from the Great Masters in the Arts for their Disciples, 2/6 net.  
Relates to poets and novelists, musicians and actors, as well as artists.  
Edited by Thomas Burke.

Baroda (Maharani of) and Mitra (S. M.), *The Position of Women in Indian Life*, 5/ net.

Belloe (H.), *First and Last*, 5/  
Essays on 'Weighing Anchor,' 'Error,' 'Childhood,' 'A High Wind,' 'Manners,' 'The End of the World,' 'Cheese,' 'Charity,' and other subjects.

Brierley (J.), *The Secret of Living*, 3/6 net.  
The author discusses such matters as Work, Talk, Money, Enjoyment, &c.

Charm of India: an Anthology, 3/6 net.  
Edited by Claud Field.

Chatterton (E. Keble), *Fore and Aft: the Story of the Fore and Aft Rig from the Earliest Times to the Present Day*, 16/ net.  
With over 150 illustrations and plans.

Crane (Frank), *Human Confessions*, \$1.

Fairless (Michael), *The Roadmaster*, 7/6 net.  
New edition, illustrated by E. W. Waite.

Faras-Nama-e Rangin, or, *The Book of the Horse*, by "Rangin," 10/6 net.  
Translated from the Urdu by Lieut.-Col. D. C. Phillott.

Grierson (Francis), *The Humour of the Underman, and other Essays*, 3/6 net.

Hueffer (Ford Madox), *The Critical Attitude*, 5/ net.

Imperial Review, No. 48, 9d.  
A Melbourne magazine with extremely brief articles.

Lucas (Reginald), *The Cheerful Day*, 5/ net.

Palmer (William Scott), *Pilgrim Man*, 2/6 net.

Parry (Judge Edward Abbott), *Judgments in Vacation*, 7/6 net.

Pertwee (Ernest), *The Art of Effective Public Speaking: being a Complete Guide to the Preparation and Delivery of Speeches and the Development of Mind, Ideas, Vocabulary, and Expression required by Public Speakers, with Selections for Practice*, 3/6

Re-Bartlett (Lucy), *The Coming Order*, 2/6 net.  
Twelve essays, with an allegorical preface, dealing with the relation of woman to man in its various aspects.

Sainte-Beuve (C. A.), *Causeries du Lundi*; Vol. VIII, (October-December, 1851), 1/ net.  
Translated, with an introduction and notes, by E. J. Trechmann, for the New Universal Library.

Stevenson (Robert Louis), *Works*, Vols. I-V., 6/ net each.  
The Swanston Edition. (Only sold in sets of 25 vols.)

Tamplin (H. T.), *The Boers at Home*, 6d.  
Read as a paper before a Literary Society early in last year.

Townsend (Stephen), *A Thoroughbred Mongrel: the Tale of a Dog, told by a Dog to Lovers of Dogs*, 3/6  
New edition, illustrated by J. A. Shepherd.

Wilcox (Ella Wheeler), *Are you Alive? and Influences which Shaped my Career*, 4/6 net.  
Yale Review, New Series, No. 1, October, 75 cents.

#### Pamphlets.

Henry (S.), *Church v. People*, No. 1 (Second Series).  
Irish Landowner's Convention, Twenty-Sixth Report of the Executive Committee, 1910-11.

Public Speaker (The): *The Organ of the Public Speaking Club of Great Britain*, No. 1, October, 6d.  
Besides recording the progress and aims of the Club (which has just celebrated its first anniversary), the journal is intended to contain articles on the art of eloquence and references to the speeches of eminent orators.

#### FOREIGN.

##### History and Biography.

Mohl (Ottmar de), *Correspondance de Fauriel et Mary Clarke*, 7fr. 50.  
With 3 portraits.

##### Pamphlet.

Loewenthal (Eduard), *System des naturalistischen Transcendentalismus, oder die Lösung der Welträtsel unter Ausschaltung des Uebersinnlichkeitsprinzips*.  
Third revised edition.

\* \* \* All books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending books.

## Literary Gossip.

THE CAMBRIDGE UNIVERSITY PRESS will publish on November 1st the first volume of 'The Cambridge Medieval History.' This volume deals with 'The Christian Roman Empire and the Foundation of the Teutonic Kingdoms.' The work will be completed in eight volumes, covering the period from Constantine to the close of the Middle Ages. It has been planned by Prof. J. B. Bury, and edited by Profs. H. M. Gwatkin and J. P. Whitney. Foreign specialists as well as English have given their assistance, America, France, Germany, Spain, Italy, Russia, and Hungary being represented in the list of contributors. Each volume will be accompanied by a portfolio of illustrative maps, specially prepared for the work.

The first of the supplementary volumes of 'The Cambridge Modern History' will be published on November 10th by the same Press. This volume will contain Genealogical Tables and Lists, and a General Index to the twelve volumes of the text. Genealogical Tables are given of the sovereign families of Europe and other countries and of certain noble houses, with Lists of elected potentates, chief ministers of great States, governors of important dependencies and colonies, English (and British) Parliaments and Imperial Diets, &c.

IN 'Selections from Browning,' to be published by the Cambridge University Press, there is promised a reference to the source, hitherto undetected, whence the poet drew the material for one of his most famous shorter poems, 'A Grammarian's Funeral.' It gives a clue to a question sometimes debated, as to whether the "revival of learning" of which the sub-title of the poem speaks is that of Italy or of Germany. Some other of the curious scraps of learning which are scattered about Browning's poems are traced back to the same original. The text of the 'Selections' has been edited by Mr. W. T. Young (joint editor of the Cambridge Anthologies), who has also written a full Introduction and notes.

MESSRS. MACMILLAN will publish next Tuesday 'Sport on the Nilgiris and in Wynad,' by F. W. F. Fletcher, the result of sixteen years' experience in this magnificent country; a new story for children, 'The Wonderful Garden'; or, the Three C's, by E. Nesbit; 'The First American Civil War: First Period, 1775-8, with chapters on the Continental or Revolutionary Army and on the Forces of the Crown,' by the Rev. H. Belcher, in two volumes; 'Monopoly and Competition: a Study in English Industrial Organization,' by Hermann Levy; and 'Admissions to Trinity College, Cambridge: Vol. III. 1701-1800,' edited by W. W. R. Ball and J. A. Venn.

BARON TAUCHNITZ has just added to his collection of British authors Miss Betham-Edwards's first novel, 'The White

House by the Sea,' which was published by Messrs. Smith & Elder in 1857, the author being then just twenty-one. She has revised her story during the present year.

AMONG the books that Messrs. Longman will issue on Monday next will be Mr. Bernard Holland's 'Life of the late Duke of Devonshire'; Col. Arthur Doyle's 'A Hundred Years of Conflict: being some Records of the Services of Six Generals of the Doyle Family, 1756-1856'; a new story by Mr. Rider Haggard, entitled 'The Mahatma and the Hare'; and a volume on 'The Religious Question in Public Education,' by Mr. Athelstan Riley, Mr. Michael Sadler, and Mr. Cyril Jackson, which includes a critical examination of schemes representing various points of view. Among theological works may be mentioned 'The Reason of Life,' by the Rev. W. Porcher du Bose, in which an attempt is made to present the Christian Creed, in its entirety, as the adequate expression of the meaning and value of life.

Other theological works to be issued shortly by the same firm include 'Life and Work of the Rev. T. T. Carter,' by J. F. M. Carter; 'Father Pollock and his Brother, Mission Priests of St. Alban's, Birmingham,' with a Preface by the Bishop of Birmingham; 'Leo XIII. and Anglican Orders,' by Viscount Halifax; and two volumes of "Lives of the Friar Saints"—'St. Pius V.,' by C. M. Antony; and 'St. John Capistran,' by Father Vincent FitzGerald.

Messrs. Longman will also publish 'The Village Labourer, 1760-1832,' a study in the government of England before the Reform Bill, by J. L. and Barbara Hammond; and 'Some Principles of Maritime Strategy,' by Julian S. Corbett.

THE Baconians seem determined to keep themselves before the public; a new contributor to their literature is Mr. Granville C. Cuninghame, who is well known in the railway world, and has nearly ready an illustrated volume entitled 'Bacon's Secret disclosed in Contemporary Books.' It will be published by Messrs. Gay & Hancock.

ON Wednesday Messrs. Macmillan will issue 'Autobiographic Memoirs,' by Frederic Harrison, in two volumes; and on Friday Mrs. Frankau's beautifully illustrated 'Story of Emma, Lady Hamilton,' also in two volumes; an edition of White's 'Selborne,' with 24 illustrations in colour by G. E. Collins; a translation of Prof. Henri Bergson's 'Laughter: an Essay on the Meaning of the Comic,' by Claudesley Brereton and Fred Rothwell; and a new novel by Algernon Blackwood, 'The Centaur.'

THREE years after his return from the great Swedish Antarctic expedition, Dr. Carl Skottsberg set forth with two companions to explore the comparatively little-known territories of Patagonia and Tierra del Fuego. This "Swedish Magel-

anic Expedition" not only resulted in many valuable scientific discoveries, but also provided Dr. Skottsberg with material for a book which Mr. Edward Arnold will publish next week under the title of 'The Wilds of Patagonia.'

AN English edition of a little volume entitled 'The Function of the Church in Modern Society,' by Prof. W. Jewett Tucker, ex-President of Dartmouth College, and formerly Professor in Andover Theological Seminary, U.S.A., will shortly be issued by Messrs. Gay & Hancock.

MESSRS. HUTCHINSON announce for early publication a new book entitled 'My Lady Castlemaine,' by Mr. Philip W. Sergeant. Barbara Villiers is said to have been more often painted than any other woman connected with the English Court.

MR. EDWARD ARNOLD is about to publish a further volume of recollections by the Hon. Lionel A. Tollemache, called 'Nuts and Chestnuts,' which may be regarded as supplementing his 'Old and Odd Memories.'

Mr. Arnold also announces the publication of a 'Memoir of the Very Rev. Edward Charles Wickham, Dean of Lincoln,' by Canon Lonsdale Ragg. Dean Wickham was a son-in-law of Gladstone, and had many qualities in common with him. He was for nearly twenty years Head Master of Wellington College.

NAPOLEON, CROMWELL, WASHINGTON, AND LINCOLN are the subjects chosen by Mr. J. N. Larned for his work entitled 'A Study of Greatness in Men,' which Messrs. Gay & Hancock will publish shortly.

MESSRS. BLACKIE announce two new books from the pen of Capt. Brereton: 'The Hero of Panama,' and 'Under the Chinese Dragon: a Tale of Mongolia.' Other boys' books are 'A Middy of the King: a Romance of the Old British Navy,' and 'The Adventures of Dick Maitland: a Tale of Unknown Africa,' both by Mr. Harry Collingwood.

They are also bringing out 'Fair Noreen,' by Rosa Mulholland, and 'A Girl of Distinction: a Tale of the Karroo,' by Bessie Marchant, besides three school tales—'The Doings of Dorothea,' by Olivia Fowell; 'Betty's Next Term,' by Lilian F. Wevill; and 'The New Girl at St. Chad's,' by Angela Brazil.

SIR HARRY JOHNSTON, who is to edit Messrs. Blackie's new series "Pioneers of Empire," will himself write the first two volumes—'Pioneers in West Africa' and 'Pioneers in Canada.' Both volumes will have coloured illustrations, Sir Harry contributing those in the African volume, and Mr. E. Wallcousins those depicting Canadian scenes.

MESSRS. WELLS GARDNER announce another volume by Mrs. Fuller Maitland, 'By Land and by Water,' including notes on birds that haunt an old Cornish



garden; 'William Dalrymple MacLagan, Archbishop of York,' by Mr. F. D. How; biographies of two missionary bishops—'A Shepherd of the Veld: the Life of Bishop Key,' and 'A Bishop amongst Bananas,' by the Bishop of British Honduras and Central America; 'The Problem of Suffering: an Exposition on the Book of Job,' by the Rev. T. F. Royds; and 'The Atonement and Modern Thought,' the Donellan Lectures preached before the University of Dublin by the Rev. F. R. Montgomery Hitchcock.

A VOLUME of selections from the works of Thomas Love Peacock, edited, with an Introduction and notes, by Mr. W. H. Helm will be published this month by Messrs. Herbert & Daniel in their "Regent Library."

*Chambers's Journal* for November will contain among other articles 'The Tale of Vittoria,' by Dr. W. H. Fitchett; 'A National Awakening,' in which Mr. B. Townroe relates some experiences gained in the National Service League; 'Romance of the Soap Industry,' the story of Messrs. Pears and the rise of Port Sunlight; 'Some Humours of Oxford Statutes,' by Mr. C. L. Hare; 'In Undiscovered Galicia,' by Mr. James Baker; and 'Reform of the Tourist,' by Mr. F. G. Affalo.

THE Report of the Council of the Chetham Society for the sixty-sixth to sixty-eighth years, presented at the general meeting held in the Audit Room of Chetham's Hospital, Manchester, on Tuesday last, states that since the last general meeting of the Society seven volumes have been issued to the members. The most important of these is the concluding part of Dr. William Farrer's work, 'The Chartulary of Cockersand Abbey,' the first part of which was issued in 1898. This is one of the most valuable of the Society's books, comprising references to places and persons throughout the whole of Lancashire, as well as to many in Westmorland, Cumberland, and Yorkshire.

The Report also announces that Col. Fishwick has offered to edit the extensive 'Survey of the Manor of Rochdale, 1626'; and that the MS. collections for a 'History of Leagram,' compiled by the late Mr. John Weld, have been placed at the disposal of the Council by Miss Weld of Leagram Hall, and are expected to form a valuable contribution to the annals of that part of North Lancashire.

MESSRS. PUTTICK & SIMPSON's sale on Friday last week included among the autographs one which seems to suggest that State encouragement of literature in the eighteenth century may have been much more extensive than is generally supposed. The autograph in question was a Treasury warrant, signed by Robert Walpole, for the payment to Alexander Pope of 200*l.* for "the encouragement to the Book he is now about, 'The Odes of Homer into English Verse.'" The warrant has Pope's autograph receipt in the back, dated 29 April, 1725.

THE INTERNATIONAL ASSOCIATION OF ANTIQUARIAN BOOKSELLERS have arranged for a social evening at Anderton's Hotel, Fleet Street, next Thursday. Mr. Cyril Davenport will deliver a lecture entitled 'Beautiful Bindings—Ancient,' illustrated with 50 lantern-slides. This will be followed by a conversazione.

M. BERGSON will next Friday deliver at University College, Gower Street, the first of four lectures on 'The Nature of the Soul.' The second lecture will be delivered next Saturday, and the other two on Friday and Saturday in the following week.

At the opening of the new session of the Aristotelian Society on the 30th inst. the Hon. Bertrand Russell will give the Presidential Address, taking as his subject 'The Relations of Universals and Particulars.' M. Bergson has promised to be present and take part in the discussion.

At the meeting of the British Academy on Wednesday, the 25th inst., Dr. W. J. Courthope will deliver the Warton Lecture on 'The Connexion between Ancient and Modern Romance,' and Dr. Ward will give his Presidential Address.

THE READERSHIP OF MODERN HISTORY at Cambridge is vacant, and the new Reader will hold office until 1921. Candidates for the post must send their applications to the Vice-Chancellor on or before Saturday, November 11th.

THE TRUSTEES OF LAKE FOREST UNIVERSITY announce the second decennial prize of six thousand dollars for a book on "any phase of science, of literature, of human history, or of modern life, that may throw light upon the Christian religion, or upon any phase of the same, as it is received by the great body of Christian believers." The first decennial prize was awarded in 1905 to Prof. James Orr of Glasgow for his work on 'The Problem of the Old Testament.'

Manuscripts for the second Bross Prize must be sent in between October 1st, 1914, and January 1st, 1915. Further particulars may be obtained from President J. S. Nollen, Lake Forest, Illinois.

WE are glad to know that there will be no clashing in the matter of dates between the forthcoming Huth and Hoe sales. As already announced, the former at Messrs. Sotheby's will be held on November 15th and seven following days, Saturday and Sunday excepted. The Anderson Auction Company of New York inform us that the second sale of the Hoe Library will begin on January 8th, and will continue two weeks. The catalogue will embrace nearly 4,000 lots, hardly inferior in interest to those included in the first part.

SVEN HEDIN is preparing a book for youthful readers entitled 'From Pole to Pole.' It will be published about Christmas.

A TRANSLATION of the Danish author Karl Gjellerup's Indian romance 'Karmamita the Pilgrim' will shortly be published by Mr. Heinemann.

WE regret to learn of the death, in her 80th year, of Miss Sarah Smith, well-known as Hesba Stretton, the author of 'Jessica's First Prayer.' This famous book—which has been translated into all the European, as well as into many Asiatic, languages—was published in 1867, and its success was immediate and astonishing. She wrote several other books—among them, 'Alone in London,' 'Pilgrim Street,' and 'The Fishers of Derby Haven'—but none which equalled 'Jessica' in popularity. Not only in writing was she an eager advocate of the cause of neglected children and of the poor. Her energy contributed largely to the foundation of the Society for the Prevention of Cruelty to Children; and she not only assisted in collecting money on behalf of sufferers in the Russian Famine of 1892, but also took upon herself much of the labour of getting it distributed.

THE death is announced of a well-known Parisian journalist and author, M. J. Vibert. A native of Belgium and the author of several pieces produced at the Brussels theatres, he went to Paris and wrote for several newspapers there. He became a naturalized Frenchman during the siege of 1870. His best-known book was 'L'Œuvre de M. de Bismarck,' which was translated into several languages.

WE regret to hear of the death in his 78th year of Dr. Wilhelm Dilthey, Professor of Moral Philosophy at Berlin from 1882 till his resignation in 1905 on the score of ill-health. He studied at Berlin and Heidelberg, and was a pupil of Ranke. Before his appointment at Berlin he was Professor at the Universities of Basle, Kiel, and Breslau respectively. Among his numerous works are 'Das Leben Schleiermachers,' which made his reputation; 'Beiträge zum Studium der Individualität,' 'Die Funktion der Anthropologie in der Kultur des 16ten und 17ten Jahrhunderts,' and 'Studien zur Grundlegung der Geisteswissenschaften.'

THE death is announced from Boston, U.S.A., of Mr. Aaron K. Loring, the well-known publisher, at the age of 74. Mr. Loring entered the publishing house of Phillips, Sampson & Co. of Boston in 1857, and soon became a partner; the firm's bookstore was the rendezvous of the literary lights of Boston, Longfellow, Emerson, Lowell, Wendell Phillips, and other celebrities, being frequent visitors. On the dissolution of the firm Mr. Loring started on his own account, and established Boston's first successful circulating library, where all American and many foreign periodicals could be read: the charge was two cents a day. His most noteworthy publishing venture was John Habberton's 'Helen's Babies,' which he brought out in 1876, and which had an enormous sale.

## SCIENCE

*Wheat-Growing in Canada, the United States, and the Argentine*, by W. P. Rutter (A. & C. Black), will be found exceedingly interesting by all who realize the importance of the world's wheat crop as a contribution to the food supply. The author confines his view to Canada, the United States, and the Argentine, but in so far as wheat-cultivation in those countries is concerned he appears to leave very little unsaid if we except the minor details of cultivation. It is not so much a book for the cultivator as the student, merchant, and politician.

The author considers the geographical, economic, and political factors which affect the cultivation of wheat in the countries already mentioned, and afterwards proceeds to discuss the probabilities of the future. He first gives a brief account of the history of wheat in the American continent, remarking that America first entered seriously into the world's wheat market about 1860, when transportation and shipping facilities showed a great development, whilst Canada and the Argentine had not much influence on the world's supply until 1890. The latitudinal and altitudinal range of wheat; the climatic and soil factors; the economic conditions, including cost of production, price of storage, transportation and marketing, the rent of land, and the kinds of labour employed, all come in for remark, also such political influences as land tenure and similar matters. In regard to human labour and the development of farm machinery, the interesting statement is made that, whereas in the United States the amount of human labour now required to produce a bushel of wheat is, on the average, only ten minutes, the time needed in 1830 was three hours and three minutes; whilst in 1830 the price of human labour for the bushel was 17½ cents, as compared with 3½ cents, the present cost.

The author believes that in the future Canada will produce more wheat and America less, whilst Argentina, notwithstanding many serious disadvantages, will be likely to maintain her position as the third wheat-producing country of the world. Canada's present needs are summarized as follows: (1) Early-ripening varieties of wheat to avoid early and late frosts; (2) cold-resisting wheats to extend the wheat-fields further north; (3) the growth of leguminous crops, *summer* fallowing, and the application of farmyard manure and other fertilizers to soils depleted of their nitrogen constituents; (4) the breeding of new wheats of higher gluten contents suitable for the soft-wheat districts, in order, if possible, to raise the grade of the wheats of the East and West of Canada; (5) the introduction of Durum wheats into the semi-arid districts of Alberta, Saskatchewan, and British Columbia.

## RESEARCH NOTES.

In the current number of the *Journal* of the Franklin Institute (of America), Mr. E. F. Northrup gives an account of some interesting experiments that he is making with vortex-rings. It will be remembered that Lord Kelvin's theory of the universe—which may be briefly stated as the assertion that atoms were eternal, and were vortex-rings in a perfect fluid—

was founded on the late Prof. Tait's experiments with the fumes produced by a mixture of ammonia and hydrochloric acid. Since then Lord Kelvin's theory, which Sir Joseph Thomson has declared to be mathematically unsound, has gone down before the electronic theory of matter, and the indestructibility of the atom can no longer be seriously put forward.

It is, however, characteristic of our methods of scientific investigation that, even when Lord Kelvin's theory held the field, no one ever thought of extending Prof. Tait's inquiry into the nature of vortex rings, although Mr. Northrup now shows that this could have been done with effect by the help of media less volatile than smoke. His own method is to construct what he calls a "gun" of brass about 7 cm. long by 8 wide, with a hole of 1 cm. in the centre of the disk covering the muzzle, and an unperforated diaphragm of phosphor to bronze hammered to an extreme flexibility closing the breech. This is submerged at one end of a tank with glass sides 151 cm. long by 60 wide, and an electromagnetic tapper arranged so as to strike a sufficient blow on the phosphor-bronze diaphragm. The "gun" is charged with phenol phthaline dissolved in ethyl alcohol and then largely diluted with water. This forms a colourless fluid, but when a small quantity of liquid ammonia is added, it turns deep red. The tank is next filled with distilled water to which a little hydrochloric acid has been added, and the apparatus is ready for use.

If, now, the diaphragm be struck with the electromagnet, a deep red ring is seen to leave the muzzle of the gun and to travel the length of the tank until it strikes the opposite wall and breaks up, leaving the acidulated water in the tank perfectly clear. These rings are shown to arrange themselves so that their plane is always at right angles to the line of direction, and although their velocity falls off after leaving the muzzle, they do not appear to be subject to the action of gravity. If the water in the tank be thickened by sifting meal into it, the ring takes up none of the suspended solid; and if a frame over which "chiffon cloth" has been strained is placed in its path, the ring passes through it unbroken. If tissue paper be substituted for the cloth, the ring will pass through, but will thus lose its velocity and be dissipated by the shock. A vertical metal chain in the path of the ring will be deflected by its impact; and if the muzzle of the gun be elevated so that the ring comes to the surface, it will be "reflected" downwards, the angle of reflection being apparently equal to the angle of incidence. If two rings be fired in opposing directions, they make an effort to avoid each other unless meeting "end on," when they break up as if at the end of the tank. Finally, they can be made milk-white instead of red by employing chloride of silver in solution, and solid by using melted paraffin wax as the charge of the gun. The experiments are continuing, and will be watched with interest.

In last month's *Compte Rendu* of the Académie des Sciences M. Edmond van Aubel describes the results of some further inquiries into the Hall effect, which, as has been often said in these columns, forms one of the chief arguments in favour of a fundamental difference between positive and negative electricity. As is well known, the original experiment consisted in sending an electric current through a strip of metallic foil affixed to a glass plate placed between the poles of an electromagnet. When the magnet was in operation, the current was deflected to one side in the case

of certain metals, such as iron, zinc, and cobalt, and to the opposite side with others, such as nickel, gold, and bismuth. M. van Aubel has now substituted a thin strip of graphite for the metal, and finds that it shows a displacement in the same direction as bismuth. Thinking that there might be some connexion between the Hall effect and the thermo-electric capacity of a metal, he has made experiments in this direction also, and finds the capacity lower in the case of graphite than in that of nickel, and next to that of bismuth. On the other hand, on testing the transverse thermomagnetic effect produced by keeping one end of the strip at a temperature of 58° C. and the other at 20° C., the graphite showed roughly double the intensity given by the strip of antimony used as a standard of comparison.

A simple electrometer which can be used to measure charges of high intensity has long been desired, and one announced by MM. H. Abraham and P. Villard seems to fulfil the purpose. As described in a recent number of the *Journal de Physique*, it consists of a voltmeter of the ordinary aneroid barometer shape, but having a movable aluminium disk fitted to an opening in its periphery, which is attracted by a metal plate mounted, like itself, on an insulating support, and fixed on a travelling platform which enables the distance between it and the voltmeter to be adjusted. The charge is communicated to the plate by means of a binding screw at the back, and by a jointed arm and a counterpoise the horizontal movement of the disk is transferred to the pointer of the scale. A guard-ring applied to the orifice into which the attracted disk fits prevents any disturbance from free charges in movement in the air. It is obvious that the delicacy of the instrument must depend considerably on the weight of the counterpoise, which must be sufficient to carry the pointer back to zero when the charge to be measured is withdrawn; but this seems to be very little, and the apparatus can be used for charges up to three hundred kilovolts.

Following upon Madame Curie's isolation of metallic radium, M. E. Chauvenet has set to work to prepare pure thorium, which is, perhaps, the next most interesting metal among the highly radio-active substances. He began by reducing thorium chloride with lithium in an exhausted tube made of nickel; but finding this produced an alloy of nickel and thorium from which it was difficult to expel the nickel by chemical means, he replaced the nickel tube by an iron one, and used pure sodium as a reducing agent. This proved successful, and he found himself in possession of a sample of thorium containing more than ninety-six per cent of the pure metal, the remaining percentage being occupied with "thorine," by which he apparently means a hydrated oxide of thorium. The metal thus produced is black. It oxidizes neither in the air nor in oxygen at ordinary atmospheric pressure, although it will do so if the pressure of the gas be raised to twenty-five atmospheres. In fused potassium chloride it burns with great brilliancy; but free chlorine gas only attacks it very slowly, with eventual reconversion into thorium chloride. M. Chauvenet's experiments were communicated to the Association Française meeting at Toulouse, the *Compte Rendu* of which has just appeared.

In the current number of the *Archives of the Röntgen Ray* is an article by Dr. F. H. Humphris of New York in which he draws attention to the curative power of the ordinary incandescent electric light, which he compares to that of sunlight under



favourable conditions. He seems to employ a lamp of five hundred candle-power with a single carbon filament which takes twelve amperes of current. He declares that its use causes dilatation of the surface vessels and glands, the removal of venous stasis, and the promotion of normal circulation, together with the known bactericidal effect of sunlight upon any superficial germs that may be present. The cases in which its use is indicated are, according to him, nearly all common skin diseases, including acne, eczema, and psoriasis, and the relief of pain in—he does not say the cure of—rheumatism and rheumatoid diseases, among which he classes neuritis. He has further found it beneficial in cases of neurasthenia and the insomnia resulting from it; and in these cases he advises the light being run up and down the spine for ten minutes, and then applied to the abdomen for a similar period.

Its greatest use, however, Dr. Humphris says, is as a means of diagnosis with buboes, carbuncles, and other tumours where there is reason to suspect the presence of walled-in pus. If, he says, the application of the light for some minutes relieves the pain, no pus is present in unmanageable form, and the continuance of the treatment will probably cause the tumour to "abort." If the pain is not relieved, the contrary state of things is established, and surgical intervention is immediately necessary. There seems little reason—except perhaps the absence of ultra-violet rays—why the incandescent light should not produce some of the beneficent effects of sunlight; but without in any way disputing Dr. Humphris's facts, it may be remarked that the diseases enumerated by him are just those in which imagination sometimes brings relief without any light at all.

Another means of cure which has been lately mentioned in the daily press has received some corroboration from the experiments of MM. Édouard Lesné and H. Dreyfus which appear in a recent number of the *Compte Rendu* of the Société de Biologie. The white of egg injected into the veins of rabbits induced a state of "anaphylaxis"—by which the authors apparently mean extreme sensitiveness to the attacks of harmful microbes—which caused them to succumb in about twenty days. When, however, at the end of fifteen days from inoculation, they were subjected to a complete fast for four days—being allowed water at discretion—this induced sensitiveness entirely disappeared, and a further injection had no effect on them. It would seem, therefore, that abstinence from solid food within reasonable limits really confers in some cases immunity upon the patient.

It is curious to notice from similar experiments upon guinea-pigs lately carried out at the laboratory of M. Élie Metchnikoff that if the white of egg be mixed with a large quantity of water and heated to a temperature of 100° C. it has no effect, which leads MM. Besredka and Bronfenbrenner, who have published the results in the *Annales* of the Institut Pasteur, to hazard the conjecture that the chemical constitution of cold and heated white of egg is probably different.

A new pest to man and animals has been discovered in the French Sudan by M. E. Roubaud, a communication from whom appears in last month's *Compte Rendu* of the Académie des Sciences. This is a new species of Diptera which he has named *Choiromya* or pig-fly, and which infests the Wart-hog and Aard-vark of Africa, and will occasionally attack man. It is,

says M. Roubaud, an eater of excrement and a lover of darkness, and is seldom met with except at the entrance to the burrows of its piglike hosts. It lays its eggs in the moist earth of the burrow, and these hatch out in twenty-four hours, their larval life lasting about a fortnight, while that of the adult insect extends to about two months.

An appeal has been put forth by M. Gaston Darboux, the Perpetual Secretary of the Académie last named, for subscriptions of ten francs a year to the Société de Secours des Amis des Sciences, founded by Baron Thenard. Its very laudable object is to help scientific men and inventors during their lives, and their widows and orphans afterwards; and since 1857 it has thus distributed nearly a million pounds. No object could be more praiseworthy, and it is a pity that we have not some institution corresponding to it in this country, where the Civil List has to provide for literature as well as science. M. Darboux's appeal will be found in the current number of the *Revue Scientifique*. F. L.

#### DR. HUGHLINGS JACKSON, F.R.S.

THE death of Dr. John Hughlings Jackson ends the career of one of the pioneers in the difficult subject of neurology. Born in the dales of the North Riding of Yorkshire in 1835, Jackson began his medical studies as an apprentice to a surgeon in York, whence in due course he came to London and entered as a student at St. Bartholomew's Hospital, obtaining the diploma of the Royal College of Surgeons of England in 1856. He then returned to York, where he acted as house surgeon to the York Dispensary. In 1860 he was elected Assistant Physician to the London Hospital, and he was also appointed Assistant Physician to the National Hospital for the Paralysed and Epileptic in Queen Square, Bloomsbury. Here he soon made a name for himself by using the newly introduced ophthalmoscope to show the defects of sight which occur in cases of brain disease. He worked, too, at the anatomy of the nervous system in conjunction with his colleague Dr. Lockhart Clark. Both observers felt the pinch of poverty: Clark died; the harder Yorkshireman survived.

In 1864 Jackson pointed out the association of loss or impairment of the power of expressing ideas by speech with paralysis of the right half of the body, and so led the way to the discovery of the speech centre in the left frontal convolution of the brain, to which Broca's name is now attached. Jackson was at the same time working at the connexion between symptoms and the conditions discovered after death, and succeeded in associating with definite lesions the form of epilepsy which has since been called after him "Jacksonian."

Later in life his scientific work was abundantly recognized by the younger generation of physicians, and academical honours were showered upon him. It became clear that his mind was of the order to which we are accustomed to apply the term "genius," and that he had some of the defects incidental to that state. He was invincibly shy and of the most modest demeanour, which, coupled with the deafness that troubled him in later years, led him to avoid mixing much in society. Amongst his intimate friends, however, he was always a pleasant companion, full of shrewdness and of a most kindly humour. He died at his house in Manchester Square, W., last Saturday.

#### SOCIETIES.

SOCIETY OF ENGINEERS.—Oct. 2.—Mr. C. Reginald Enock read a paper entitled 'The Necessity for Safer, Quicker, and Cheaper Railways, and some Proposals Therefor.'

FARADAY.—Oct. 3.—Mr. F. W. Harbord, V.-P., in the chair.—Mr. John Hadden read a paper on 'The "Paragon" Electric Furnace and Recent Developments in Metallurgy.'—Mr. Donald F. Campbell read a paper entitled 'Progress in the Electrometallurgy of Iron and Steel.'—Mr. E. Kilburn Scott gave a description of the Hering "Pinch Effect" Furnace.

The discussion on the three papers was adjourned for a special meeting to be held on Tuesday, October 17th.

#### MEETINGS NEXT WEEK.

- Mon. Bibliographical, 8.—'Progress of the Revision of the Vulgate. Right Rev. Abbot Gasquet.  
Tues. Faraday, 8.—Discussion on 'The "Paragon" Electric Furnace and Recent Developments in Metallurgy.' 'Progress in the Electrometallurgy of Iron and Steel,' and 'The Hering "Pinch Effect" Furnace.'  
Wed. Royal Academy, 8.—'The Bones and Muscles of the Trunk, and their relations to the Surface Form,' Lecture III, Prof. A. Thomson.  
—Entomological, 8.—Microscopical, 8.—Structural Details of *Oscinodius asteromphalus*, Mr. T. W. Butcher; 'Abstract of Paper on the Wheat Plant,' Mr. A. Flatters; 'New British Enchytraeids,' Rev. Hilderic Friend; 'Instantaneous Exposure in photomicrography,' Mr. Walter Bagshaw.  
Thurs. Royal Numismatic, 8.30.—'The British Mint of Henry VIII. and Edward VI.,' Mr. H. Synnott.  
—Chemical, 8.30.—'The Action of *Alum sativum* or Garlic juice on Lead and Mercury,' Mr. M. Banerjee; 'p-Methoxy salicylaldehyde and its Occurrence in the Root of a Species of Chlorocodon,' Messrs. E. Goulding and R. G. Felly; 'The Alkaline Condensations of Nitrohydroxy compounds, Part I.,' Messrs. A. G. Green and E. A. Bearder; and other Papers.  
Fri. Royal Academy, 4.—'The Lower Limb: its Connection with the Trunk,' Lecture I, Prof. A. Thomson.  
—Institution of Mechanical Engineers, 8.—'The Endurance of Metals: Experiments on Rotating Beams at University College, London,' Messrs. E. M. Eden, W. N. Rose, and F. L. Cunningham.

#### Science Gossip.

THE meteorological register at Greenwich Observatory for last summer is remarkable in several respects. The shade temperature in August was a record, viz., mean maximum 81°·1, mean minimum 57°·0, mean temperature 67°·5. These are absolute records in August, and only surpassed in July on two occasions since the register began, viz., in 1859 and 1868.

But the most exceptional period last summer was the ten weeks from July 5th to September 12th, which included the highest temperature ever recorded at Greenwich at any time, 100°·0 on August 9th, and the highest recorded in September, viz., 94°·1 on the 8th; also the unprecedented number of 41 days with maximum temperature of 80° and upwards, made up of 19 in July, 15 in August, and 7 in September. The duration of sunshine last month showed a greater percentage than any previous September. The rainfall, however, last summer was not so small as on some previous occasions, the last time when it was smaller being in 1899; but in the month of July this year it amounted to only 0·268 inch.

THE bright comet which was discovered by M. Beliauský at the Simeis Observatory in the Crimea (an offshoot of that at Pulkova) on the morning of the 29th ult. has since been observed at a large number of places, being an easy naked-eye object of nearly the second magnitude.

Prof. Kobold has calculated its orbit, and finds that the perihelion passage took place on the 10th inst., at the distance from the sun of 0·30 in terms of the earth's mean distance, or about 28,000,000 miles. Its distance from us is now a little greater than that of the sun, and increasing, so that the brightness is now slowly diminishing. The comet was in conjunction with the sun on

the 9th inst., so that it is now visible in the evening, situated in the eastern part of the constellation Virgo, and moving in a south-easterly direction.

Two more small planets have been visually discovered by Dr. Palisa at Vienna—on the morning of the 30th ult. and the 4th inst. respectively. The apparent motion of the latter is so large that it is probably at a comparatively small distance from the earth.

PROF. RISTENPART obtained observations of Encke's comet at Santiago, Chile, on several evenings in the latter part of last month. The next perihelion passage will be due early in December, 1914, and it is likely that that return will be more favourable for observation than that of the recent summer and autumn.

M. FAYET of the Paris Observatory has been appointed Astronomer at Nice.

DR. OSTEN BERGSTRAND has been appointed Professor of Astronomy and Director of the Observatory at Upsala.

MR. F. W. RUDLER, formerly Curator of the Museum of Practical Geology, will deliver on Monday evening, at half-past six, in the Theatre, Burlington Gardens, the first Selborne Lecture of the season. His subject will be 'The Evolution of Scenery.' Non-members of the Selborne Society may obtain tickets from the Hon. Secretary at 42, Bloomsbury Square, W.C.

MESSRS. LONGMAN will publish 'Butterfly Hunting in Many Lands,' by Dr. G. B. Longstaff; and 'The Profitable Culture of Vegetables,' by Mr. Thomas Smith.

As Tripoli and the Mediterranean are occupying so large a share of attention just now, we may remind our readers that Mr. Stanford is publishing several maps of those regions, compiled by English, French, and German cartographers.

MESSRS. WELLS GARDNER announce two books of natural history for boys and girls—'Pads, Paws, and Claws,' by Mr. W. P. Pyecraft, author of 'The Animal Why Book'; and 'Bird Wonders of the Zoo,' by Lilian Gask. The former will be illustrated by Mr. Edwin Noble, and the latter by Mr. A. T. Elwes.

## FINE ARTS

*St. François d'Assise et Savonarole: Inspirateurs de l'Art Italien.* Par M. Georges Lafenestre. (Paris, Hachette & Cie.)

M. SABATIER remarks in the preface to his life of St. Francis that a book has always a great number of authors. Time, however, adjusts the balance of the debt, and M. Sabatier's conclusions have been a starting-point of later criticism. The early Franciscan literature has since been studied with a care commensurate with its importance, and the life of the saint has been admirably written by the eminent Danish poet and man of letters, M. Johannes Joergensen. Before the appearance of M. Sabatier's book the intimate connexion which exists between the life and work of the saint and the origins of the art of the Renaissance in Italy

had been made the subject of an exhaustive study by Herr Thode. This is the theme of the first of the two essays which constitute M. Lafenestre's book; but the lesser scope of the latter forbids comparison. The author is content for the most part to review conclusions as to debated points, and there are various questions of attribution of work in the Basilica at Assisi which fall under this category. As to these the views of Prof. Venturi are, on the whole, those favoured, with an occasional potent plea for a suspension of judgment where the critic seems to define with a greater precision than the facts warrant. The life of St. Francis was at once a theme and an influence; but the connexion of it with art, which serves as M. Lafenestre's theme, is something closer and more vital than any questions of attribution of works which mirror his teaching or depict the incidents of his life. It was, perhaps, primarily a matter of lineage. The sympathy was in the blood. It came from his Provençal mother. So M. Lafenestre interprets the early years:—

"Enfant, n'avait-il pas été bercé par des cantilènes provençales, puis, adolescent, exalté et charmé par les belles légendes chevaleresques que lui contait son père ou que récitaient, sur les places d'Assise, les trouvères pèlerins et les jongleurs nomades, en route vers la ville éternelle?"

The passion for poetry as also for music and art continued long after he had put away the "vair e gris e sembeli" with which he was surrounded in youth, and it was shared by his followers. It was one of the causes of that great sympathy with the birds which showed itself in the well-known occasion of the sermon to them, and in the attempt to obtain from the Emperor a day of winter festival for the larks so that their food might be provided. The influence of his teaching is shown in certain of the Latin hymns of his contemporaries, and although criticism has impugned the authenticity of some of the works attributed to him, by virtue of the 'Cantico del Sole' he may be claimed as the first Italian poet who wrote in the common tongue. From the outset poets and musicians were numbered among the order which he founded. The early awakening of his interest in the plastic arts is plausibly suggested by M. Lafenestre in a reference to the associations of his youth in Umbria.

The consecration of his life involved the surrender of none of these sympathies. They became his gifts of service, and they formed a part of the influence which emanated from him. That Italy did not generally observe the edict of the Council of Narbonne which sought to restrict the ornamentation of churches is attributed to St. Francis, who so stimulated the imagination of his fellow-countrymen as to render the restriction of no avail. By reason of his intense sympathy with nature the influence of his life was a potent factor in the return of art to the sincere observation of present life. The tentative stages of this process are seen

in almost all contemporary art. It is, however, in the bas-reliefs of the Arca of San Domenico at Bologna that M. Lafenestre considers it to have been first fully realized; and there he would have it that the soul of St. Francis first fully revealed itself in sculpture, as afterwards in painting in the work of Fra Angelico.

The composite title which links the two parts of M. Lafenestre's book gives it the interest of a double point of view. Biographical details yield place to a consideration of the progress of art in Italy, written with sympathy and insight. The theme of the second essay may provoke criticism. We think of the famous bonfires of the "Vanities" gathered together with indiscriminate zeal by the youthful adherents of the Friar, who thought to put away utterly all that could conceivably be a stumbling-block to virtue. These can hardly have failed to be the funeral pyre of much in which the judgment of posterity would have seen no evil. It may also be admitted that the moral ferment into which Botticelli, Fra Bartolommeo, Lorenzo di Credi, and other artists were cast by the Friar's teaching, was not wholly if at all to the advantage of their art. They walked more warily. They saw danger where they had previously trodden sure-footed over perilous depths; and so for the most part they were constrained to inactivity, or, like Botticelli in the 'Nativity,' they fell into the manner of the mystic. For this, however, Savonarola can no more be held responsible than for the intolerance of a section of his followers. That his own attitude towards art was not that of the rabid iconoclast which his adversaries represented him as being is shown by various passages in his sermons, in which he defines the nature of beauty and emphasizes the essential quality of harmony or proportion. The opening words of the dedicatory letter of his treatise 'In Apology of the Art of Poetry' are descriptive of his attitude to all the arts: "I have never been minded to condemn the art of verse, but only the abuse made of it by many, although not a few have sought to calumniate me in their speech and writings." The arts were necessary. They were to be made ministers in the work of the moral regeneration of mankind. His own achievement in the art of poetry was not inconsiderable. The 'Canzone de Ruina Mundi,' composed before he entered the cloister, has something of the same solemnity and moral grandeur which characterize the sirventes of Peire Cardinal, whose soul knew a like bitterness at the contemplation of the evil which he found rampant in the world.

The precise stage in the evolution of Italian art which had been reached when the influence of Savonarola came upon it is shown with admirable clearness by M. Lafenestre, but the length of this part of the essay is somewhat disproportionate. It is an often repeated tale how the idea of beauty appeared in the modern world under the combined action of a passionate love for living nature



and a renewal no less ardent of the thought of antiquity.

There can hardly be anything new in the manner of telling, but there is some felicitous characterization of the various ministers of the idea from the time of Giotto down to the band of artists who worked under Lorenzo de' Medici. There was a greater freedom in literature of the power to express this idea of beauty, and so it came about that along a similar course of development the plastic arts were ever the greater debtors, and the priority of attainment of literature, seen in the work of the singers in Provence in that earlier Renaissance, endured unbroken in the greater sequel. The study of living nature gave the art of the Florentines new power to express actual life, and the study of the antique refined this power and rendered it more facile in interpretation. Meanwhile the new learning opened up the records of a world of thought and sensation as impressive as any in the history of mankind. Prof. Villari says of Savonarola that he devoted his energies to the moral renovation of mankind when others thought only of man's intellectual renovation. But others again there were who had no such singleness of purpose. The Medici fostered the arts, but this was in part because they served as a means to bemuse and pacify the people during the process of curtailment of their political liberties. Savonarola's quarrel was, in consequence, political, although as a stern moralist he declaimed against the growing licence of art's appeal to the senses. Among the hearers of that burning eloquence was the youthful Michel Angelo, and it was in his work that the spirit of Savonarola's teaching bore its ripest fruit. As to the importance of this teaching among the tutelary influences of the painter, we may quote the words of M. Lafenestre:—

"Les inquiétudes sublimes, qui ne cessèrent d'agiter, jusqu'à la mort, dans une aspiration anxieuse et pareille pour la Vérité et la Beauté, son génie insatiable de souffrir et de créer, s'éveillèrent le même jour, dans le jardin des Médicis, chez l'étudiant des sculptures antiques et, dans le couvent de Saint-Marc, chez l'auditeur des citations prophétiques."

#### MR. ARTHUR RACKHAM'S DRAWINGS AT THE LEICESTER GALLERIES.

It is during the last few years any Londoner has found himself with a party of intelligent visitors on his hands and the onus of providing them with an afternoon's occupation, he must always have counted himself fortunate if a "Rackham Exhibition" happened to be open at the moment. These little shows fitted with the tastes and habits of "nice people" as perfectly as the Gilbert and Sullivan operas of an earlier date satisfied a similar public need for intelligent entertainment. As at the Savoy, we expected at the Leicester Galleries nothing very profound, but we went there in the comfortable assurance that we should really enjoy ourselves without any pretence, and, on the other hand, without having to apologize for our taste.

When the Savoyards yielded to a well-intentioned demand for more serious work, we can imagine their admirers looking upon the new departure with certain misgivings. To change a form of art which chimed in with the character of the time for another less native and more pretentious might seem in any case a doubtful policy. Even if the public were ready for such a change, it by no means followed that the men who were past masters at the one would be equally fitted for the other; and we must confess to having felt a like uneasiness when Mr. Rackham's alert invention and antic fancy were applied to subjects of terrific import—subjects which were associated in men's minds with an art weighty and grandiose as anything the last century could show. It is perhaps unfair to blame Mr. Rackham for this choice of subject-matter, for even successful artists, or perhaps we ought to say successful artists above all, are to-day very much the servants of their public. Moreover, if freed from the burden of too august comparisons, and judged simply as detached drawings, the best of the present batch of illustrations to the 'Ring of the Nibelung' are as good as any work their author has yet shown. No. 15, *Siegfried kills Fafnir*, if somewhat marred by the figure with its smaller treatment of form, is a vigorous design, boldly drawn and full of life. No. 19, *Siegfried tastes the Blood of Fafnir, which gives him the Knowledge of the Language of Birds*, is a picture rich in interest, and with the kind of close actuality which comes of a vivid imagination. Only the obvious awkwardness of the tree-trunk happening to come just above the central figure betrays the fact that, for all its compactness, it was in fact built up in sections—not developed all together as a massive design. The somewhat rhetorical flourish of the composition of Rhine Maidens finally bearing off Hagen in a whirlpool (40) shows a considerable advance on any previous essay by the artist in similar themes—a tenser draughtsmanship, a closer realization of the relation of the component parts of the group.

Mr. Rackham, however, is not to be regarded as primarily an illustrator of books, or rather he is hovering between two forms of art, and if he attempts a permanent compromise may perfect neither. It is very desirable that he should choose whether the proper home for his art is between the covers of a book or upon the walls of a room. If the former, it is to be regretted that much of the delicacy both of line and colour in his drawings is at present but a source of weakness in the prints derived from them and search for a more autographic method is desirable. If the drawings themselves are to be judged as wall decorations, as by certain qualities of execution they might not unsuitably be regarded, then we should submit that in conception they are unsatisfying. In decoration, the literal presentation of an amusing world, whether real or imaginary, is of small importance compared with the rhythmic structure of the work itself. The expression of a physiognomy, however dramatically rendered, becomes an impertinence unless it has analogies with the larger forms of the picture. Forms, indeed, seem obliged in painting to remain to some extent in the same category, harmony being here more important than the restless vivacity of the illustrator.

It is true that at present the public ideal of a printed illustration is that it should be the facsimile of a painting, while we ask principally of a picture that it should satisfy our curiosity as to facts or fancies. But this perverted taste will not, it is to be

hoped, be permanent. While, therefore, we shall be glad when Mr. Rackham has finished his Wagnerian illustrations, and returns to subjects more suited to his character, we by no means see in such a return a settling down to the repetition of past popular successes. Mr. Rackham by purifying and refining his own talent has ample scope for healthy development, and we do not think that greater purity of idiom need be so suddenly acquired as to put him out of touch with his admirers.

#### THE ROYAL SOCIETY OF BRITISH ARTISTS.

As in many of the recent shows of this Society, Mr. Joseph Simpson's instinct for what is vital in colour-relations makes his contribution the most attractive thing on the walls. *Summer* (25) is a study of a girl in a kimono of bright and varied colouring, seated by a table on which is a dish of brilliantly green apples. The range of local colour is surprising, the lighting so gentle as scarcely to modify the local colour, yet that infinitely delicate modification and the varied degree to which the different objects lend themselves to it suffice to bind together into a single firmly modelled surface the jumble of divergent hues. A mirror reflecting the figure of a man against the window has the look of being a not too fortunate afterthought. It is a little too insistent in tone, and, planted in the centre of a canvas, breaks into the harmony of what was intended to be an unsymmetrical composition. The effect is that of a point-less irregularity of plan, the eye instinctively following the perspective line of the centre of the table, and expecting the point at which that line cuts the wall to be the point opposite the window. Even in so small a matter as the arrangement of furniture in a room, the rule of sound designing is surely to use the typical and probable arrangement unless there is some reason for departing from it.

Among the other works of interest in the large room are a careful study of *Tulips* (14) by Mr. H. Davis Richter—somewhat in the manner of Mr. Nicholson—and a large landscape sketch, *The White Ensign* (59), by Mr. A. H. Elphinstone. In the latter the simplification of colour in order to concentrate attention on the modelling of a fine passage of natural form is praiseworthy, but the actual drawing is rather loose, notably in the turn of the road beneath the cliff, and the intrusion of another element, in the tall trees to the right of the composition, disturbs the continuity of the compact and single theme to concentrate upon which the artist has sacrificed so much.

All three of the pictures above noticed are admirably direct and articulate, however, compared with Sir Alfred East's large canvas *Solitude* (43), which is the least impressive of the important works he has shown here since his election as President. Far preferable is his little *Cairo* (21), wherein the clear lyrical intention is decidedly pleasant. Mr. Alfred Hartley's *Silvery Night* (17) is a promising colour-scheme rather brutally stated, with none of the delicate comparisons of form necessary to render the arch of the firmament. It ranks, nevertheless, with the works already cited among the better things of the show.

Amongst the water-colour painters, Mr. W. T. M. Hawksworth (275, 301, 310) displays, as before, a fastidious devotion to the clearest and most legitimate use of his medium, but frets his broadly planned

washes with tiny dark forms which go far towards robbing him of the advantages of his method. Mr. Cecil King's *Regatta Day, Appledore* (232), has a similar clarity threatened in less marked degree by a similar danger. Mr. D. Fox-Pitt paints in transparent water-colour also in *Versailles* (254) with the greatest force of colour, if an extreme looseness of handling; and we may mention also the drawings of Mr. Murray Smith (191), Mr. Geoffrey Birkbeck (342), and Mr. Arthur Ellis (319). Miss Helen Wilson's etching *Collège Pellegrini, Cahors* (363), shows at once originality of conception and intimacy of rendering. Without attaining mastery of line, it is yet full of promise.

### FINE PRINTING.

AN important exhibition of printed books from the better-known private presses of this country is opened to-day at the rooms of the Medici Society in Grafton Street. While it is primarily designed to show the influence of William Morris and the Kelmscott Press on the fine printing of to-day, it includes other productions, such as those of the Daniel Press, which was derived from an earlier impulse, and took up on the whole an antagonistic position, though even here the influence of Morris can be traced. Readers of *The Athenæum* will be familiar with the characteristics of the majority of the presses here represented, but they will value the opportunity of seeing them side by side and comparing their qualities, here seen to the best advantage.

The first case contains some specimens of the Bodoni type, the ideal which dominated printing during the greater part of the nineteenth century; Lady Willoughby's Diary, which initiated the return to a better model of type; and 'The Roots of the Mountains,' an example of commercial printing which had an instantaneous effect on book-production. Immediately following is a case of Daniel Press books. The earliest are not shown: they are merely toys and have no place in such an exhibition as this. The books exhibited are for the most part in "Fell" types, derived from the Oxford University Press.

The next cases are devoted to the Kelmscott Press. They contain a representative selection of the published works, but visitors will naturally be attracted to the large number of relics shown by the kindness of Mr. Morris's trustees. Among them are the earliest account-book of the Press, opened by Morris himself, and the famous proof-page of Keats's 'Belle Dame,' in which he corrected the second forme, and, trusting to memory, wrote "kisses nine" instead of "four." Another treasure is the unique trial-page of the Shakespeare—a project early abandoned. One case contains side by side a Kelmscott Chaucer on vellum, the property of Sir Philip Burne-Jones, and the Ashendene Dante, the only modern book that can stand comparison with it. Other trial-pages are those of the Froissart and Sigurd leaves.

The Vale Press is represented by some of its finest works, designed to show the harmony between the engraver and the type-designer's work. Morris was a calligrapher, Ricketts an engraver, and their books can be best compared from this point of view. The Eragny Press in the next cases brings out Mr. Pissarro's woodcuts printed in colour, which are the chief charm of his books, though the 'Areopagitica' is distinguished in type and design of page. The

Essex House Press is represented by several books in its distinctive type, including the Prayer Book, side by side with the earlier works of the Doves Press, among which the Bible is prominent. The latter books are almost faultless in design and execution.

The first case in the smaller room contains Mr. Sanderson's work (one book on vellum) and a number of Ashendene books of smaller size. They are followed by several of Miss Yeats's books printed at the Cuala Press, and by a few Caradoc books—a happy juxtaposition for the former. The next case contains some examples of the revival of Greek printing, including Mr. Proctor's magnificent *Odyssey* printed at Oxford; above are some of the trial pages of the Kelmscott Press. The last case contains examples of Mr. Horne's types—the Merry-mount, the Florence, and the Riccardi types. Readers of *The Athenæum* will have our judgment on these fresh in their minds. We can only advise every one interested in fine printing and decorative art to visit this exhibition and to study it carefully.

### Fine Art Gossip.

THE 'Portrait of Miss Catherine Elizabeth Tatton' by Gainsborough, and the 'Portrait of Lady Elizabeth Foster' by Romney, which were lent to the Exhibition of Old Masters at the Grafton Galleries "for a brief period," as the official catalogue states, have been withdrawn by Lord Michelham.

THE 'Portrait of Miss Sophia Hoare' by Reynolds, from the collection of Lord Hylton, and the 'Portrait of Mrs. Hardinge' by Reynolds, now lent by the Marquis of Clanricarde, are late additions to the Exhibition. The inclusion of these excellent works has caused the rehanging of some half-dozen of the pictures.

THE discovery of a Mithras sanctuary is reported from Königshoven, near Strassburg. The building, to judge from the fragments recovered, must have contained numerous altars, inscriptions, and statues. The sandstone figure of a lion almost life-size was found, as well as a number of small figures of animals. A very interesting inscription states that Celsinius Matutinus, a veteran of the Eighth Legion, had caused the image of the deity to be repainted at his own expense. The state of the remains points to intentional destruction of the sanctuary. The work of excavation is to be continued.

THE DUKE OF BUCCLEUCH has privately printed in a handsome volume a 'Catalogue of the Pictures at Dalkeith House,' edited by H. S. and H. H. D. It is complete, and will be specially welcome as the pictures have been greatly altered since the last catalogue was printed in 1890.

PROF. ALPHONSE LEGROS has presented to the Luxembourg his portrait of Gambetta, done in 1875, and it is now on view in that Gallery.

THE ROYAL ARCHÆOLOGICAL INSTITUTE, by permission of the Dean, will hold a meeting at Westminster Abbey next Friday, under the direction of Mr. W. H. St. John Hope, to complete the examination of the mediæval monuments and furniture.

THE death in his 34th year of the painter Hans Brühlmann, which is announced from Stuttgart, has caused much regret in artistic circles there, as he was looked upon

as one of the most important of the younger artists. He was a pupil of Kalkreuth and Hölzel. His pictures of the nude, which were exhibited at the Berlin Secession and elsewhere, attracted great attention; and his frescoes and landscapes were much admired.

'BYZANTINE ART AND ARCHÆOLOGY,' by Mr. O. M. Dalton of the British Museum, which the Oxford University Press will publish shortly, is intended to provide an introduction to the art and antiquities of the Christian East between the fourth century and the close of the fifteenth. The volume contains 457 illustrations.

MESSRS. LONGMAN'S announcements include 'Art, Artists, and Landscape Painting,' by Mr. W. J. Laidlay; and 'Educational Needlecraft,' by Margaret Swanson and Ann Macbeth, both with illustrations.

In the new year Mr. Lee Warner hopes to publish 'Mesopotamian Archaeology,' an introduction to the archaeology of Babylonia, Assyria, and the adjacent countries, by Mr. P. S. P. Handcock; a companion volume by Mr. T. Athol Joyce, 'South American Archaeology,' with special reference to the early history of Peru; and 'Lely and the Stuart Portrait Painters,' by Mr. C. H. Collins Baker, 2 vols., profusely illustrated from works in private collections.

MESSRS. BLACKIE & SON announce a new colour book by Miss Florence Harrison, 'Guinevere and other Poems by Tennyson'; four more volumes of "Beautiful England," dealing with Winchester, the Isle of Wight, Chester and the Dee, and York, all illustrated by Mr. E. W. Haslehurst; and four volumes in a similar series, "Beautiful Ireland," devoted respectively to Ulster, Munster, Leinster, and Connaught. The text of these volumes will be written by Mr. Stephen Gwynn, and Mr. Alexander Williams will be responsible for the illustrations.

MR. HEINEMANN will issue shortly 'John Raphael Smith, and the Great English Mezzotint Engravers of the Time of Reynolds,' the third volume of his new series of "Great Engravers," edited by Mr. Arthur Hind of the British Museum.

MESSRS. OTTO SCHULZE & Co. of Edinburgh will publish this autumn in a limited edition 'The National Gallery of Scotland: Fifty-Six Plates in Photogravure of the Chief Pictures,' with a descriptive and historical account by Mr. James L. Caw, Director of the National Galleries of Scotland.

### EXHIBITIONS.

- SAT. (Oct. 14).—Autumn Exhibition, Ballie Gallery.  
 — Medici Society's Fifth Winter Exhibition, Private View, 7, Grafton Street, W.  
 — Camille Pissarro Memorial Exhibition, Stafford Gallery.  
 — Mr. William Strang's Later Etchings, Messrs. Connell's Gallery.  
 MON. Alice and Frank Fowler's Water-Colours, 'At Home and Abroad,' Private View, Messrs. Walker's Galleries.  
 TUES. Original Etchings by D. Y. Cameron and other Artists. Mr. Gutekunst's Gallery.

### Musical Gossip.

MADAME ALBANI's farewell concert takes place this afternoon at the Albert Hall. Among the many distinguished artists who are giving their services on the occasion we may specially name Madame Adelina Patti, Madame Sarah Bernhardt, and Sir Charles Santley. During the concert a testimonial will be presented to Madame Albani.



THE programme of the first concert of the Classical Society at Bechstein Hall on Wednesday opened with a Sextet in B flat (Op. 6) for pianoforte and wood-wind, by Ludwig Thuille, a composer chiefly known by his opera 'Lobetanz,' produced thirteen years ago at Mannheim. The music is classical in form, and the style of melody and harmonic progressions points to the past; but this, as it was composed twenty-four years ago, is not surprising. It is the work of a well-trained musician, but there is nothing in it which savours of genuine inspiration. The first two movements are the best. The pianoforte part, played by Miss Elly Ney, was at times too prominent; otherwise the performance—in which her associates were Messrs. Daniel S. Wood (flute), Henri de Busscher (oboe), Charles Draper (clarinet), Adolf Borsdorf (horn), and Edwin F. James (bassoon)—was very good.

Miss Ney afterwards gave a group of short pieces by Brahms. She is a clever, intelligent pianist, though the same surplussage of energy in loud passages was noticeable. The Ballade, Op. 10, No. 3, the most romantic of the group, was interpreted with rare delicacy. It was, as the opus number shows, a very early work.

MESSRS. KREISLER, CASALS, AND BAUER gave their second chamber concert at Queen's Hall on Tuesday afternoon, the programme, as on the first occasion, including three Trios. The first was the one by Brahms in c minor (Op. 101), a work of rare skill and charm. One cannot but feel in some of the earlier chamber music of the composer a tendency to say more than enough; the work under notice is, however, admirably clear and concise, and that probably accounts for its popularity. The performance was remarkable, both as regards the letter and spirit of the music.

Next came Schubert's B flat Trio (Op. 99), a charming work, though not so great as the composer's E flat Trio (Op. 100). It must have been written *currente calamo*, and merely exhibits his facility in inventing engaging themes and dealing with them in a light, spontaneous style. Nothing could have been better than the rendering of the music, but with three such excellent performers a work of higher aim and deeper thought would, we think, have proved more acceptable. The concert ended with Mendelssohn's now rarely heard Trio in D minor.

On Monday evening the autumn season begins at the Royal Opera, Covent Garden. The first three nights will be devoted to the Russian Ballet. Madame Thamar Karsavina and Madame Anna Pavlova are among the ballerines, while M. Nijinsky will, as before, be *premier artiste*. On the opening night 'Scheherazade,' with music by Rimsky-Korsakoff, will be given, and, for the first time, 'Giselle,' the ballet in two acts of Adolphe Adam which was produced at Paris seventy years ago. On the Tuesday there will be a triple bill: 'Le Pavillon d'Armide,' 'Le Carnaval,' and 'Scheherazade'; and on Wednesday 'Giselle' will be repeated, followed by 'Le Pavillon d'Armide.' M. Pierre Monteux will be the conductor on the three evenings.

On Thursday evening, the first night of the first German cycle of the 'Ring,' will be performed 'Das Rheingold,' and on Saturday evening 'Die Walküre.' The conductor of both cycles will be Herr Franz Schalk, who conducted the three concerts given by the Vienna Philharmonic Society at Queen's Hall in 1906, and who a few seasons ago was at Covent Garden.

MR. HAMMERSTEIN announces the opening of his new Opera-House on Monday, the 13th of November, with 'Quo Vadis' by Jean Nougues. On the 15th will be given Rossini's 'William Tell,' which has not been heard in London for many years; and on the 17th, Bellini's 'Norma.' On Saturday, the 18th, the matinée and evening performances will be 'William Tell' and 'Quo Vadis' respectively. Throughout the season there will be only five performances a week; Tuesdays and Thursdays will always be blank days.

THE ROYAL CHORAL SOCIETY opens its forty-first season on Thursday, November 2nd, with 'Elijah.' On December 7th will be given 'The Golden Legend'; on January 1st, 'The Messiah'; on February 1st, Bach's 'Matthew' Passion; on February 21st, 'The Dream of Gerontius'; and on March 14th scenes from 'Parsifal.' The performance of 'The Messiah' on Good Friday, April 5th, is not a subscription concert. Sir Frederick Bridge will, as usual, be the conductor.

THE tenth season of the Broadwood Concerts will be held as usual in the Æolian Hall. The dates are: October 26th, November 9th, 16th, and 30th, December 14th, January 18th, February 1st, 9th, and 23rd; and March 7th, 21st, and 28th. They are all on Thursdays except those on February 9th and 23rd, which have been changed to Fridays not to clash with the Philharmonic Concerts.

THE LONDON TRIO give their first concert this season on the evening of Monday, the 30th inst., at the Æolian Hall. The programme includes the Brahms Trio in c major and the Smetana in G minor.

A COURSE of six lectures on Brahms, with musical illustrations, will be given by Mr. Thomas Whitney Surette at Broadwood's on the afternoons of October 19th and 26th, and November 2nd, 9th, 16th, and 23rd, the subjects being Songs, Pianoforte Compositions, Violin Sonatas, Chamber Music, First Symphony, and Fourth Symphony respectively.

ON the 25th inst. Messrs. Sotheby will sell by auction ten consecutive numbers of the *Monatshefte für Musik-Geschichte* in one volume, containing Dr. A. Chr. Kalischer's description of the Beethoven autographs in the Berlin Royal Library. This copy, which belonged to Sir George Grove, bears his autograph signature and pencil notes, also an original 3-page MS. in his handwriting.

FRAU MARIE VON BÜLOW, widow of Hans von Bülow, has presented to the Berlin Royal Library a number of books and scores from the library of the great artist.

FRANZ LISZT took special interest in the political events of 1848. One of several proofs of this exists in a manuscript Workmen's Chorus, for bass solo and male chorus, in the Liszt-Museum at Weimar. It was written in that year, but the composer thought it wise not to issue it then. It will shortly be published by Messrs. Breitkopf & Härtel.

M. MONOD, director of the *Revue Historique*, went to the production of the 'Ring' at Bayreuth in 1876, and wrote to Wagner expressing the deep impression that work had made on him; also his regret that the *pièce bouffe* on the siege of Paris written by Wagner in 1871 had made it so difficult for the French public to form an impartial opinion of his musical works. Wagner sent a reply from Sorrento, dated October 25th, 1876. The very

long and interesting letter, in a French translation, was published for the first time in *La Chronique Musicale* of the 1st inst. Wagner in speaking of the Bayreuth performances remarks that they were more intelligently judged by the English and French than by most of the German critics.

#### PERFORMANCES NEXT WEEK.

SUN.	Concert, 3, Albert Hall.
—	Sunday Concert Society, 3.30, Queen's Hall.
—	Sunday League Concert, 7, Queen's Hall.
MON.	Sat. Promenade Concert, 3, Queen's Hall.
MON.	Wed. Russian Ballet, 8.30, Covent Garden.
THURS.	'Das Rheingold,' 8.30, Covent Garden.
FRI.	Russian Ballet, 8.30, Covent Garden.
SAT.	Ballad Concert, 3, Albert Hall.
—	Symphony Concert, 3, Queen's Hall.
—	'Die Walküre,' 7, Covent Garden.

## DRAMA

### 'THE HONEYMOON' AT THE ROYALTY.

THERE are two Arnold Bennetts, and it is the lesser artist of the pair who has provided Miss Marie Tempest with her new comedy. The difference between the author of 'Clayhanger' and his namesake is entirely one of the material upon which they respectively work. When Mr. Bennett is dealing with life and types as he remembers them in the Five Towns, his art is almost photographic, his characters are real, living persons. But remove him from these Staffordshire scenes which made so deep an impression on his boyhood, deprive him of the help of that remembered detail which is the secret of his successful realism, and half the power and the charm of his art is gone. There remains a man of letters, a clever craftsman, but his mastery over his matter is no longer assured.

Mr. Bennett has put the Five Towns behind him in 'The Honeymoon,' and the almost inevitable has happened. The piece has the stamp of artificiality upon it. You know very little more about the characters at the end of the play than you did at the beginning. For the most part they are but conventional figures.

On the other hand, 'The Honeymoon' would not be Mr. Bennett's work if it did not contrive to keep its audience interested and amused, if its scheme were not well planned and its dialogue did not contain a fair modicum of thought as well as wit. Its first act presents a really significant situation, typical of what so often underlies the duel of sex. When, three hours after their wedding, Flora discovers that her aviator-husband, Cedric Haslam, contemplates cutting short their honeymoon in order to prevent a German rival from flying over Snowdon, she recognizes that more is implied in his resolve and her protest than the mere abbreviation or not of their holiday. As she tells him, the question is whether his wife or his aeroplane comes first in his life, whether ambition or love is his ruling passion. The problem thus stated

promises well, but the promise is hardly fulfilled.

For the spirit of farce, or at any rate of inconsequence, makes its way into the comedy. It appears that Flora and Cedric have been the victims of an impostor in the guise of a curate, and that theirs is no marriage. But we are soon whirled away, Cedric and his unmarried bride with us, to the home of his novelist-mother and the husband who acts as her meek amanuensis. There we are wearied with the platitudes of a bishop and the egoism of the female novelist, and welcome with relief the advent of the sham curate, who regards his offence very calmly, and has the impudence to invite one of the Haslam family to help him to persuade an incredulous police to take him into custody. Cecil, the aviator's younger brother, a journalist who is again and again robbed of a meal by the negligence of his mother's household, is also responsible for some amusing interludes. But the problem of the honeymooners is handled in very cavalier fashion. The hero has given in to Flora, and consented to forego his flight; but she is not satisfied, because he is obviously acting against his own judgment. And so she declares her determination of breaking off the match altogether, though Cedric has done nothing to justify such an extreme course. With another *volte-face*, after she has made him plunge into all sorts of deceit and self-humiliation to alter her purpose, she declares herself satisfied concerning his regard for her, and agrees to an elopement, the object of which is a second and surer marriage.

All this is very much like a fuss about nothing, and neither Flora nor her lover is much more than a shadowy personality. True, Miss Marie Tempest's vivacity and merry laugh and keen sense of humour do wonders towards individualizing the heroine, and Mr. Graham Browne's style is light and easy in the part of the uxorious

aviator. Mr. Dion Boucicault, again, makes much out of the few scenes in which the novelist's henpecked spouse appears; and Mr. Dennis Eadie is delightfully droll as the curate who had never taken orders. But the actors generally are required to fill-in what are merely outlines, and it is more than they can do to disguise the thinness of Mr. Bennett's characterization.

Simultaneously with the production of 'The Honeymoon' its author has issued his play in book form through Messrs. Methuen. He is not entirely a pioneer in this respect, but his example is one that our more ambitious playwrights might follow with advantage.

TO CORRESPONDENTS.—A. P. G.—Received.

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We cannot undertake to reply to inquiries concerning the appearance of reviews of books.

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